

psa JOURNAL



Charles Baptie Jr., APSA

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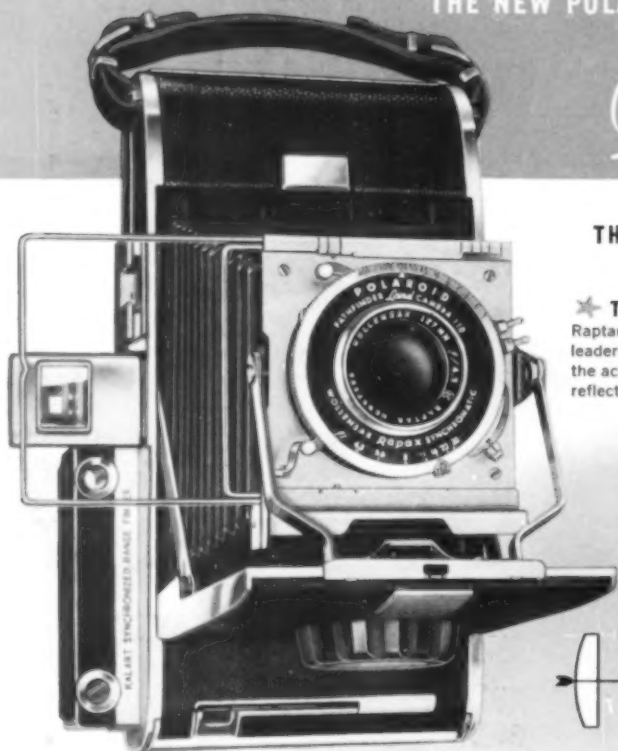
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...all built into a great new Land picture-in-a-minute Camera

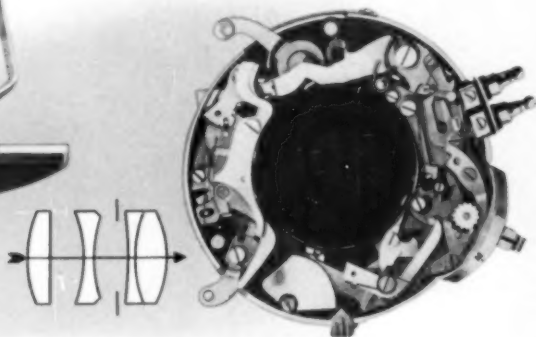
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Pathfinder



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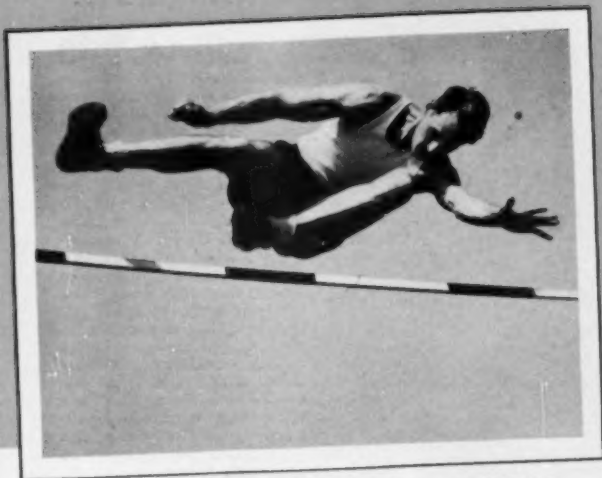
★ **The Pathfinder Shutter** is the Wollensak Rapax II, choice of top news and military photographers. Nine speeds from 1 to $1/400$ second, plus Time and Bulb. Iris diaphragm controls apertures from $f/4.5$ to $f/32$. Here's flexibility.

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2

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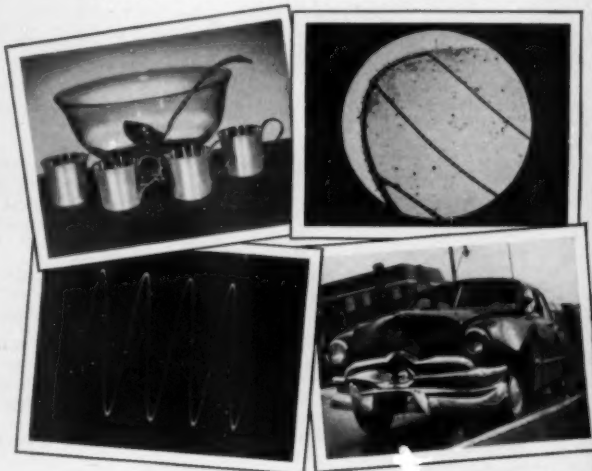


★ **The Pathfinder Rangefinder**, super-imposed image type, is Kalart's best, coupled to the focusing track. You focus instantly, effortlessly and accurately down to 3 feet. Focusing scale has 11 indicated distances from 3' to infinity for convenience in making flash exposure settings and hyperfocal distance settings. A convenient depth of field scale indicates at a glance depth of field for $f/16$ and $f/32$ at any distance.

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★ **The Pathfinder Camera** uses the standard Polaroid Type 41 Picture Roll — fast as ever (ASA 100) and greatly improved in picture quality.



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New items about Division activities should be sent to the Division Editor whose name appears above, or at the head of the Division news section. Manuscripts of a divisional nature should be submitted through the Division Editor concerned and manuscripts of a general nature should be submitted to the Editor. The PSA JOUR-

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The President Reports . . .

The 1952 Convention ended yesterday, and it would be extremely difficult to find any man happier than I. It would also be hard to find anyone less able to express his deep gratitude to the men and women—the wonderfully loyal friends—who made the Convention the splendid success we all so enjoyed. This was the fifth convention I have attended—and to my mind by far the smoothest and most exciting.

The excitement comes from the spirit every PSA'er showed. The general membership meeting on Wednesday was heavily attended, and the enthusiasm and desire to accomplish the things PSA really means were almost beyond belief.

That same feeling ran through the informal meeting of representatives of camera clubs—the meeting whose theme was "What can PSA do for clubs?" Most of the suggestions were for more of what is already being done, but there were others for entirely new services which will make PSA membership much more valuable to camera clubs all over North America.

The other informal meetings of the groups representing different areas of interest in the Society showed the same spirit. In all of them, the big question was "What should we be doing to make photography bigger and more important in the particular parts of camera activity that mean most to us and in the geographic areas we represent?" With that main question closely followed by "How can PSA contribute most to that objective and how can we as PSA'ers do most to attain that objective?", those meetings added much to the over-all planning that must precede any organized activity.

Again, the newly established Regional Activity Committee under the leadership of Gene Chase began its planning. The objective for Gene and his group is to establish activities of real community importance in every center of photographic population throughout the continent. This is not a program for the camera club members only; it embraces the box camera owner and the men and women who have not yet found the fun and satisfaction that photography offers. It is PSA at work for all we believe in.

The high interest and splendid enthusiasm of all PSA'ers for what lies ahead made the Convention that fine thing it was for all who could be on hand.

But they enjoyed a fine Convention largely because of what Paul Gibbs and his committees did and the unbelievable efficiency with which they did it. Since I have no space to tell you the names of all to whom I feel so grateful, it is unfair to single out any few. In my book, they achieved the impossible and made it look easy. From the opening gun on Tuesday morning straight through the clean-up on Sunday and Monday, they have done an outstanding service for PSA—and that means for photography.

Those who could come to this 1952 Convention have my congratulations because they were privileged to share in what Paul and his committees did for us: those who could not have my sympathy and my hope that they can be at Los Angeles next August.

NORRIS HARKNESS



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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, FPSA

Speedlight, stereo and 8mm Soundstripe take the limelight this issue with an important announcement in each field.

Battery Speedlight

In the first, the long-rumored Strobe-Research portable speedlight unit with twin 225-volt dry batteries in series, will interest many. The first favorable reaction I have heard comes from a veteran press photographer who thought it furnished enough light for almost any assignment he might tackle. SR Strobeflash II is its name and it costs \$99.50 equipped with one lamp. You buy the two batteries, at \$7.50 each. Strobe Research, 4351 North 35th Street, Milwaukee 16, Wisc., in breaking the news, claimed a black-and-white guide number of 220 for fast film, color 35 to 45. Capacitors charged directly from the dry batteries permit firing the unit every three to four seconds, said to be a new record. One set of batteries will yield 2,000 flashes before they have to be replaced. The lamp can be mounted on most available camera types without special brackets. It is so designed that it can be easily changed from straight to bounce light position by simply loosening a set screw, changing the lamp position, then tightening the screw again. Multiple flash units may be used and large area coverage may be achieved by using a photoelectric cell attachment. The unit looks handsome too, with case and lamp housing made of Royalite, the new strong plastic. For shoulder comfort, the plastic carrying strap has been made extra wide.

Kodachrome Stereo

Lead item No. 2 is Kodachrome with stereo loading and Eastman Kodak stereo mounting of same. The new package is Kodachrome Film 335, Daylight Type, for use in stereo cameras and yielding 20 pairs of 23x24mm stereo frames with standard spacing between pictures. The price of \$4.75 for the new package includes in addition to the regular processing, stereo-mounting by Kodak for viewing in standard hand viewers. Type A stereo will be available later, perhaps even by the time this gets into print. The stereo film will be processed and mounted in Rochester for the balance of this year. It is expected that next year processing laboratories will have been set up in Chicago and Hollywood as well.

The announcement adds that regular 135 and 135A Kodachrome will be similarly mounted by Kodak for an additional charge of \$1 for the 20-exposure roll, \$1.60 for the 36-exposure roll. However, this service will be available only for Kodachrome exposed in stereo cameras that yield 23x24mm stereo pairs with standard spacing. The mounting charge must be prepaid (enclosed with the film when sent in for processing). For the regular 20 roll, which lists at \$3.50 and furnishes 16 stereo pairs, the total cost is \$4.50. The new package means economy since it yields 20 stereo pairs for a total cost of \$4.75.

8mm Magnetic Sound

And here's our third leader: 8mm Magna-Striping, announced by Reeves Soundcraft Corp., 10 East 52nd Street, New York. The magnetic sound developed by this company for 16mm and 35mm motion picture film, is now at the service of the 8mm masses too. The new service for bonding Magna-Striping to 8mm silent film for "talkies" at 3 1/2 cents a foot, comes at the threshold of new 8mm magnetic projectors about to hit the market, the first of which was imminent at the time of this writing, and was to be introduced at the P.S.A. national convention in New York. The maker is Movie Mite Corporation, of Kansas City, Mo. A story on this trail-blazer appears in another part of this issue.

Two other speedlights have been placed on the market. They are two new Synctron electronic flash models, the first of four new designs for 1953 by the Dormitzer Electric & Manufacturing Co., Inc. Features are increased light output, reduced weight and less bulk. The new Synctrons are encased in a form-fitting shoulder-slung pack of tough plastic. The model 206 is a 100-watt-second unit, weighs 6 pounds, 6 ounces, has 250 and 90 guide numbers, for black-and-white and color, respectively, and costs \$127.50. The model 207, 75-watt seconds, guide numbers of 155 and 25 and costs \$95. Flash duration is 1/2500 second for the 206, 1/3000 for the 207.

B-C Units

Other flash items are two new B-C units, an improved Flashflex and a flash extension. A B-C type flashgun, the Bolsey B/C Flashgun No. 3, is announced by the Bolsey Corporation of America, 118 East 25th Street, New York. The \$15.50 unit, which is supplied with a flannelette bag for storing, has a safety feature to prevent premature flashing; a built-in test light, bulb ejector, and is said to fire up to six series-connected flash lamps. The compact unit is attached to the Bolsey camera without visible external wiring.

The Kalart Company, of Plainville, Conn. has a Model BOLC Kalart B-C flash unit for the Leica IIF and IIIF flash-synchronized cameras. The unit is attached to the accessory shoe on top of the camera. The \$14.30 unit includes the battery, capacitor, reflector for midjet lamps, camera bracket and connecting cord with right-angle plug to fit snugly on the camera flash terminal.

An improved Flashflex, the B-C flashgun uniquely designed for bayonet-mounting on the Rolleiflex like a filter and weighing less than 7 ounces, was recently placed on the market by the makers, Burleigh Brooks Company, 10 West 46th Street, New York. In addition to other details, the gun now has a thinner extension wire, the end of which is clipped under the reflector when not in use. The gun is \$21.80.

Jen Products Sales Company, of New York, has introduced the Jen B-C Pocket



Stars of
"BIG JIM McLAIN"
a Wayne-Fellows Production *
released by Warner Bros.
Miss Nancy Olson is
Hollywood's "Three Dimension"
Queen" for 1952.

JOHN WAYNE AND NANCY OLSON Say:

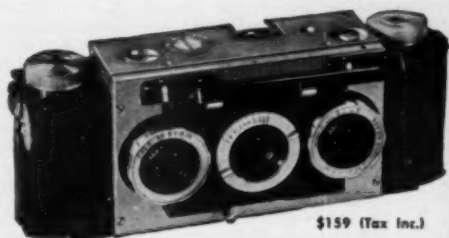
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Announcing . . .

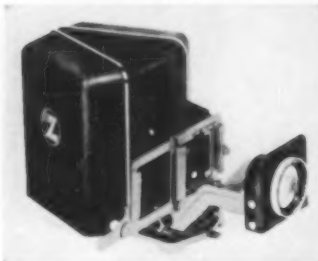
PORTABLE "STEREO-REALIST SILVERSCREEN" FOR PROJECTION

Now for the first time, stereo photography has its own screen specially designed and engineered for proper stereo projection—the "STEREO-REALIST SILVERSCREEN." Picture surface is absolutely flat because it is elastic, with powdered aluminum bonded to the surface to give the widest possible reflection of light. Built-in tilt con-

trol further assures maximum reflection from the screen for more brilliant projection. Light, collapsible frame packs neatly inside attractive tubular carrying case with handle and quick-closure, permanently-affixed metal end. Screen sizes now available: 40" x 40", 54" x 39". Latter model has stand which is adjustable in height.

Flash Extension. The unit bayonets onto the bulb socket and automatically locks in place. Several reflectors can be nested without scratching for portability. The unit includes the reflector, socket, adjustable rubber-covered spring clamp and a 15-foot extension cord.

Color



If you like 'em small, here's one that really should please. It is the Zett 35, a 2x2 slide projector that comes down to 4½x2¾x5 inches, yet will throw an image on a screen 10 feet wide, if need be! The Zett is marketed by Willoughby's, 110 West 32nd Street, New York, weighs only 1½ pounds, is equipped with a multiple condenser system and a specially designed Voigtlander 8cm f/2.8 coated lens. Projection at short distances is possible in subdued light or fairly dark corners. The price is \$76.50 for this well-made, unusually portable little projector.

All processed Kodachrome movie, stereo and still film is now being returned first-class mail by Eastman Kodak. Hitherto, the film has come back by third-class unless otherwise requested and the money enclosed. To speed things up, follow Kodak's cue and use first-class mail when sending the film in for processing.

Brumberger Sales Corp., 34 Thirty-fourth Street, Brooklyn, N. Y., has two new slide cabinets, one for casual, the other for busy 2x2 slide-makers. The first is the No. 1149 (\$2.95), which holds 330 glass or metal binders, twice this many cardboard mounts. Group-partitioned, spotwelded, all-steel, in platinum gray enamel, the unit has metal handle and snap catches for easy carrying. The No. 1094 is the big job, a slide cabinet that holds 1980 glass or metal binders, twice that many cardboard mounts, and is similar in construction to the small file unit. The big one costs \$24.95.

Cameras

Two new 35mm cameras, one from Germany, the other from Italy, were added recently to the rapidly growing list of available miniatures. The first is the Futurama, which has a behind-the-lens Compur Rapid instead of between the lens, according to custom, and offers a 50mm f/1.5 as lens equipment, for \$197.25. The camera is imported by the Futurama Camera Corp. of America, 153 West 19th Street, New York.

The Futurama's shutter has speeds from 1 second to 1/400, plus bulb, a time exposure mechanism and automatic exposure counter. Delayed-action is built in, as well

as flash contacts, coupled rangefinder (superimposed type) and single window for finder and rangefinder. Focusing is by helical mount.

Lenses are interchangeable and include the 4-element 50mm Elor f/2.8, the 4-element 45mm Schneider Xenar f/2.8, the 5-element 50mm Evar f/2, and the 6-element 50mm Frilon f/1.5. Accessory lenses include the 70mm f/1.5 Frilon, the 100mm f/5.6 Telefutur and the wide-angle 35mm Ampligon f/4.5. Accessories include a copying stand and extension tubes. Prices of the camera with Compur Rapid range from \$127.95.

The Italian camera is the new Condor II 35mm miniature made by Officine Galileo in Italy and imported by Biber Foto Corp., 153 West 23rd Street, New York. Equipped with the 6-element click-stop Off. Galileo Esaog (CORRECT) 50mm f/2 coated lens in collapsible mount and a bright coupled range finder, the camera is \$134.50, an ever-ready case \$8.95. The Condor has a lever rapid-wind type film transport device, which simultaneously advances the film and cocks the shutter, rewind knob with collapsible handle, built-in X-type flash contact and automatic film counter.

The Pathfinder, an adaptation of the Polaroid Land camera for press, commercial, industrial and advanced amateur use, is now available, according to announcement by Polaroid Corp., of Cambridge, Mass. Designed primarily around the regular Land Model 95, the Pathfinder has a redesigned optical system that includes press-camera features. These are a 5-inch f/4.5 Wollensak lens; Rapax Shutter, with speeds form 1 second to 1/400; coupled rangefinder; new combination optical and wire frame finder; M and X flash synchronization. The Pathfinder uses the same film and loading method as the Model 95 and costs \$249.50.

The Linhof Guide, working manual for the Linhof Super Technika cameras, is available in a new edition at 50 cents a copy. The 75-page illustrated book may be purchased either in camera stores or from Kling Photo Supply Corp., 235 Fourth Avenue.

Miscellaneous

Carl Zeiss, Inc., 485 Fifth Avenue, New York, has imported "Ikoprox," a coupled pair of supplementary close-up lenses for use on post-war Ikonflex twin-lens reflex cameras. The joined lenses provide for parallel adjustment and are available for two distance ranges, 40 to 20 inches and 20 to 12 inches. Price, \$12.50 and \$15, respectively. Zeiss also has paired Bernotar polarizing filters in a similar mount, with the upper ring calibrated from 0 to 180 degrees. As the upper Bernotar is rotated to get a desired reflection-eliminating effect, the lower one turns exactly the same distance. The price is \$27.50.

Another type of close-up attachment, imported by Alfa Photo Corp., 303 West 42nd Street, New York, is the Proximeter, a close-up attachment for 35mm rangefinder cameras. The device is available in two models, for 38 to 20 inches, and 20 to 13. Both combined shorten the closest limit to 10 inches.

A. & S. Camera Supply Co., Inc., 1123 Broadway, New York, has imported Leimayr lenses for portrait, wide angle and press use. The portrait lenses are f/4.5, 210 to 300mm, listing at \$49.94 to \$89.95. The

wide-angle lenses are in Prontor synchronized shutters, all f/6.8 and varied focal lengths, listing at \$32.95 to \$36.95. There is also a 50mm f/2 enlarging lens at \$22.95.

A little developer goes a long way with the Envoy Band Tanks imported by Benard Sales Company, Inc., 150 Nassau Street, New York. They are equipped with cellulose acetate aprons for winding the film instead of the conventional grooved reels and take a minimum quantity of developer, only 4 ounces for the 35mm film strips, 6½ ounces for 120 and 620 rolls. For either size, the tank costs \$5. Envoy tanks for developing sheet films four at a time are \$7 for sizes 2¼x3¼, 3¼x4¼ and 9x12cm.

Burleigh Brooks Company, 10 West 46th Street, New York, announce that Stereo and Panorama heads for use with the Rollei cameras are again available. The stereo head is for making two stereo pictures in succession at the correct spacing and costs \$13.95. The pan head, \$14.19, is for covering up to 360 degrees, all the way around the scene, in ten exposures. The prints are overlapped to produce one continuous picture.

A kit of permanently labeled darkroom storage bottles, the Applicolor Darkit, has been placed on the market by Applicolor, Inc., 1501 S. Laflin Street, Chicago. The six quart-size amber bottles in the kit have black plastic tops, four are labeled for film and paper developer, short stop and fixer, the other two with blank labels. Extra labels of white porcelain fused on the glass permit pencil-writing, later erasing. The kit is \$2.95.

Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the October, 1952 mags represented. The list will grow...

camera Camerette by Joseph Folds, "Foolproof Color Photography" . . . Print Clinic by Grace Hooper . . . Silhouette the story by David Strickler . . . 30 winning prints from Print-of-the-Year Contest . . . Camera Technique, excerpts from forthcoming Kodak Data Book . . . Special Day pictures by Elma Waltner, pictures for each special day and holiday of the year.

PHOTOGRAPHY High school camera by Walter Fischman, how a student uses his camera . . . Simple controls mean better prints by Otha C. Spencer . . . Why bother with lights by Edna Bennett, on natural light shooting . . . Fire, a color spread of fire pix . . . Montage, by Jerome Yulsman . . . Portfolio by Gene Smith . . . Air Force photography.

modern PHOTOGRAPHY The \$75,000 Flower Contest . . . Fritz Henle's first movie . . . Duplicating color film, by John Wolbarst. . . Lighting with floods . . . How large should a print be? . . . Peter Basch on Glamour Portraiture . . . The Exakta Camera . . . Photo Caricatures . . . Make a movie film cleaner by Don Langer . . . Fall color with 35mm . . . Scenics in stereo by Bart Brooks . . . How to use space effectively in composing a scene.



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CANADIANA

News and Views from the Canadian Zone

REX FROST, APSA

37 Bloor St. West, Toronto 5, Ont.

Canadian Zone Starts Rolling

The time is opportune. September is the month for rejuvenation of camera club activity. The PSA is now all set to roll with new enthusiasm. And why not?

Camera clubdom has boomed in Canada during the 1951-2 season. The Commercial and Press Photographers Association has doubled its roster (250 to 550) during the past twelve months. Now has representatives in every province except P.E.I. The Color Photographic Association of Canada indicates a 50% boost (400-600) in membership over the same period. Has consolidated and enlarged branches from coast to coast. Local clubs across country report bigger meetings, growing enthusiasms.

Further plans now have been completed for the organization of the new Canadian PSA Zone. Following the earlier naming of PSA executives for Canada (See August "JOURNAL") the appointment of Provincial Representatives has now been made. These are:

British Columbia.....Jim McVie, Victoria
Alberta.....Alf Blythe, Edmonton
Saskatchewan.....Dick Bird, Regina
Quebec.....Ray Caron, Montreal
Ontario.....Ed. G. Toner, Oshawa
Maritimes.....Ezra C. Parsons, Windsor, N.S.
Manitoba.....Ed Matthews, Winnipeg

The Maritime's representation will be divided later into two sections, Nova Scotia and New Brunswick.

It should be explained that appointments are made for the period of one year. For, that is, the time considered necessary to complete the organization of PSA's Canadian zone as an autonomous body.

In the United States, state representatives this year are mostly being chosen by ballot of local members concerned. Some consideration was given to the adoption of similar procedure in each Canadian Province. However the conclusion was reached that several weeks time would be saved by the naming of Provincial representatives immediately, to give that much more opportunity for getting the Zone into effective operation with as little loss of time as possible. At the conclusion of the years provisional period however, the Canadian Board will receive competitive nominations and hold a ballot whereby those concerned may express their wishes.

Responsibility of Provincial Representatives

There has never been any official definition of the duties of a District or Provincial Representative. In the past the P.R. has conducted correspondence with Headquarters, and upon occasion, acted as contact man with delinquent members. He has had little else to do.

Right now, in the reorganization of the

new Canadian zone, there's the need for aggressive action (1) to consolidate PSA's present membership (2) to expand it by a vigorous membership campaign. At the present time the Society has barely more than two hundred individual and club affiliations across Canada. As one might say, ridiculously small.

Where to go for new members? That is the question immediately to be pondered by Provincial Representatives.

The nucleus of new members lies largely in existing camera clubs, particularly in larger towns and cities. In many of these centres of population, there is usually more than one camera club. Some of these are adult clubs comprising business and professional men and women, office and plant workers.

There are numerous young people's clubs. Educational authorities have recognized the camera hobby as a means of keeping Canada's youth profitably and culturally employed in spare time. Because of this, high schools, colleges, universities, Y.M.C.A.'s and similar organizations already have promoted groups of bright eyed youngsters, full of the vigor, the bubbling enthusiasm of youth. These are all substantial prospects for PSA affiliation.

Practically all camera clubs, senior and junior share two major, mutual problems. First, the question of securing competent speakers, lecturers, print and slide critics. Second, the need to know what, by way of photographic standards, is going on in the world outside their own organizations.

Most small, local camera clubs have a tendency to remain too self-contained. They depend too much on their own personnel for programming.

This is where PSA can be of help. One of the Society's most conspicuous services, formerly only enjoyed by American affiliates, now has been extended to Canadian clubs. A series of recorded lectures, illustrated by slides, and presented by some of America's most prominent photographers will be made available to member organizations of PSA's Canadian Zone this winter.

Would it not then seem feasible that one of the first things to be done by Provincial Representatives in their membership drives, is to organize local federations of camera clubs in the larger towns and cities, to take cooperative and collective advantage of these PSA services.

This would neither prejudice nor interfere in any way with the continuation of the individuality of existing small clubs. It would, however, enable groups of localized units, within a federation, to pool their enthusiasms to coordinate their objectives and improve their photographic standards.

To this end, joint meetings could be brought together under PSA auspices to enjoy educational lectures by highly competent photographers, say once a month, for the mutual benefit of everyone concerned.

Let's make this an immediate objective.

Nova Scotia already has held a meeting of PSA'ers with the idea of setting up a new regional organization. Provincial Representatives elsewhere across Canada right now should set similar wheels in motion.

Fresno Town Meeting Two-Day Open Affair

October 25 and 26 will be big days in Fresno, Calif., for that's when the Fresno PSA Town Meeting is scheduled. To be held at Fresno State College, it is sponsored by PSA, Fresno CC and Central California Council of Camera Clubs.

Events scheduled include a B&W clinic conducted by Harvey Brown, APSA, a Photochromers Court led by Merle Ewell, APSA, print exhibits from Brooks Institute of Photography and others, lighting demonstrations, lectures by Boris Dobro, APSA, ARPS and others, movies, color slides, field trips, models and a banquet. All facilities of the college are available and a trip to the Roma Winery is in prospect. The event is open to all who are interested in photography.

New Magazine

A new magazine "Industrial Photography" is scheduled to appear in early October. Editor will be Ben Zale, formerly on the staff of *Photographic Trade News*. The new publication will cover the industrial field, with everything from 2x2 slides to radiography.

Features will cover a broad range of subject matter, from both the production and application angles. David Eisendrath, Jr., Chairman of the PSA Photo-Journalism Division will be the Technical Editor.

Address of the new magazine is 1114 First Ave., New York 21, N. Y.

PSA Convention First; 8mm Magnetic Sound!

When the advent of 16mm magnetic sound shook the film world into new vistas a year ago, many home filmers raised the cry "What about Eight?" The answer was a vehement NO, even though Marvin Camras had experimented with an 8mm projector several years ago.

At the Industry Trade Show last March your Editor was allowed to hear a taint rumor that the Moviemite Corp., of Kansas City had licked most of the problems of 8mm sound. September was rumored as the possible release date.

At our August Convention, the projector was demonstrated at a Motion Picture Division session. It will be on the market in September.

Quality? As good as the average and better than most home radios. Conversion? No, not practical, too many changes in the projector would be required. Cheaper to buy a new one and sell your old one or give it to the kiddies for basement showings.

Track? Reeves Soundcraft applies the sound stripe to your processed film. You put the voice and/or music on with the projector. And if you're wondering where they put it... it goes outside the sprocket holes.

WEAR YOUR PSA BADGE

Attention!... Camera Fans!

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86 Honors Awarded at Annual Banquet; Archer, Clerc, Tuttle & Wu Top List

Eighty-six individuals were honored for their contributions to photography and achievements therein at the Annual PSA Banquet during the closing hours of the 1952 Convention held at the Hotel New Yorker Aug. 12-16.

Honorary fellowships were awarded to Fred R. Archer, FPSA for his long and varied service to the photographic art, and to Louis Phillippe Clerc, noted French editor, teacher and author.

Honorary membership in PSA was awarded Harris B. Tuttle, FPSA for his outstanding service to the Society, especially his efforts in behalf of the Motion Picture Division; and to Francis Wu, FPSA for his activity in behalf of the Society in the Far East.

Most of those receiving honors were present at the banquet as Pres. Norris Harkness called the roll. The complete list and the individual citations follow:

Honorary Fellow

FRED R. ARCHER, APSA, FPSA for achievements during a long and varied career as exhibitor, technical photographer, illustrator, inventor, and school administrator for his unselfish services as judge, author, lecturer, and teacher.

LOUIS PHILIPPE CLERC for valuable contributions to technical and scientific photography during more than fifty years of outstanding service as author of many books, as translator and editor of photographic publications and as teacher in many fields of photography.

Honorary Member

HARRIS B. TUTTLE, APSA, FPSA for outstanding contributions to the Society especially in inspiring, organizing, developing, and serving the Motion Picture Division and for his achievements as lecturer, author, editor, technical consultant and judge in the field of amateur motion pictures.

FRANCIS WU, APSA, FPSA for unselfish activity on behalf of the Society in the Far East and for extraordinary accomplishments as both professional and pictorial photographer.

Fellow

FRANK G. BACK, APSA for contributions to the technology and design of photographic optics.

EARL W. BROWN, APSA for outstanding proficiency as a photographer, exhibitor, and teacher and for services to photography on a local and national scale.

H. CLYDE CARLTON, APSA for contributions to the technology of film manufacture and for enthusiastic work on behalf of the Society.

JACOB DESCHIN, APSA for extensive contributions to photography as author, editor, lecturer and exhibition judge.

JOHN HANS DESSAUER, APSA for contributions to the research and development of photographic products.

BORIS DOBRO, APSA for proficiency as a photographic exhibitor, and for service as an author, teacher and organizer of photographic meetings.

MERLE L. DUNDON, APSA for extensive contributions to the art and science of photographic emulsion manufacture.

GEORGE T. EATON, APSA for contributing to the field of industrial photography by

writing, teaching and for services to the Society and the Rochester Technical Section.

DOROTHY M. EBLITZ, APSA for her devotion to amateur photography through teaching, photographic organization activities, lecturing, writing and exhibiting and personal achievement as a color photographer.

CHARLES E. IVES for research contributions to motion picture technology, particularly in the field of continuous processing of films.

ROGER P. LOVELAND, APSA for eminence in the field of photomicrography, for scientific writing and contributions on the nature of photographic emulsions.

THOMAS H. MILLER, APSA for proficiency as author, educator, and lecturer on numerous aspects of photography and for outstanding efforts on behalf of the Society.

ALEXANDER MURRAY, APSA for authoritative work in the graphic arts and for advancing the art of color reproduction.

JOHN A. NORLING, APSA for pioneering developments in motion picture production and for exceptional service in the field of stereo photography.

LOUIS J. PARKER, APSA for exceptional work in black-and-white and color photography and unique abilities as teacher and lecturer on photographic subjects.

ORLANDO E. ROMIG, APSA for organization, administration and promotion of camera clubs and for accomplishments as an exhibitor, lecturer and teacher.

CHARLES ROSHER, APSA for outstanding excellence as a motion picture cameraman, both professional and amateur.

RICHARD W. ST. CLAIR, APSA for services to photography as organizer and officer of photographic groups, as author, teacher, and lecturer.

I. W. SCHMIDT, APSA for unusual public service to photography as author, teacher, lecturer, exhibitor and craftsman.

HOWARD SCHUMACHER, APSA for outstanding work in behalf of professional photographers, for teaching and judging in the field of photo-journalism, and for service to the photographic industry.

HENRY C. STAEHL, APSA for original contributions to the science and applications of photography and for proficiency as a photographer.

ALLEN G. STIMSON, APSA for the original design of photographic instruments and for devoted participation through many years in Society and camera club activities.

MONROE H. SWEET, APSA for outstanding contributions to photographic sensitometry and the design of original instruments in this field.

DORIS M. WEBER, APSA for outstanding

achievements as exhibitor and enthusiastic support of portfolio and other PSA activities.

Associate

LOUISE F. AGNEW for her lectures, teaching, and exhibiting in the field of color photography.

MANUEL AMPUDIA for organizing and promoting photographic clubs in Mexico and for his own enthusiasms and proficiency as a photographer.

GLEN ANDERSON for contributions to photographic techniques and the popularizing of exposure measuring instruments.

DON BENNETT for achievement in photographic education, journalism and engineering design, and for service to the Society and other photographic organizations.

JACK BREED for achievement in scenic color photography and for unselfish services as a lecturer, judge and author.

JOSEPH S. BRICKER for his work in pictorial photography, in education and camera club activities.

THEODORE L. BRONSON for accomplishments as a pictorial photographer and exhibitor.

QUE CHIN for distinction as a photographic artist and teacher.

BAUCE DOWNES for services to photography as author and editor.

ROBERT F. EDGERTON for participation in camera club activities and for proficiency as pictorial photographer and exhibitor.

GEORGE EHRENFRIED for contributions to both the art and science of photography.

LOUIS K. EILERS for outstanding contributions to the technology of photographic film manufacture.

J. M. ENDERS for encouragement and support of pictorial photography and proficiency as an exhibitor and lecturer.

GISELA A. ELLIS for inspiring beginners in photography by her example as a pictorialist and exhibitor and by teaching, coaching and camera club activities.

LYNN FAYMAN for original work in color photography and extensive lecturing.

MRS. CARYL FIRTH for promoting the Society and the art of pictorial photography.

JOHN I. FISH for unusual accomplishments as a pictorial photographer and exhibitor.

REX FROST for proficiency as pictorial photographer and exhibitor.

MORRIS GURRIE for service to photographic education through camera club activity, writing and lecturing.

IRMA HASELWOOD for accomplishments as a pictorial photographer and exhibitor.

IRENE M. HEFFNER for versatility and excellence in pictorial and nature photography.

VENNING P. HOLLIS for teaching amateur photography, for practicing technical and scientific photography and for accomplishing pictorial photography.

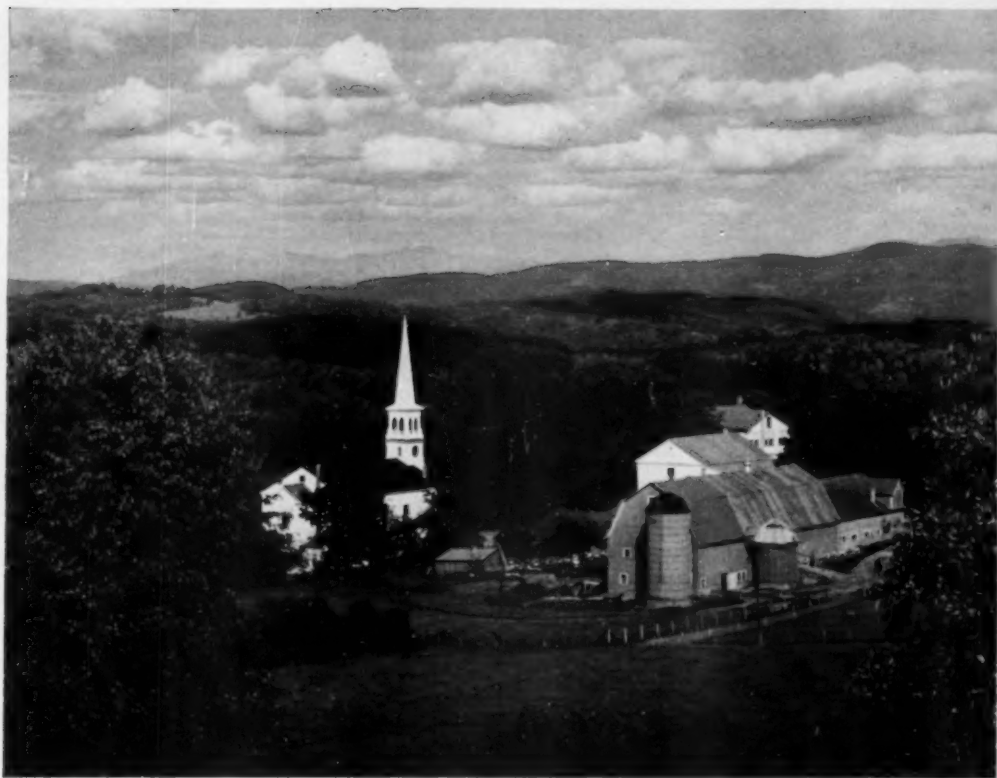
R. B. HORNER for excellence as a photographer and for service to the Society and to camera clubs.

CHARLES ALBEE HOWE for achievement in competitive exhibitions and for special proficiency in travel photography.

GEORGE J. HUGHES for many years of successful exhibition in pictorial salons.

STELLA JENKS for advancement of photography by organizing and directing camera clubs and by service as teacher and editor.

FLORENCE JORDY for her story telling pictures which have been widely published



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treme-speed, long-scale emulsion has the type of color sensitivity often preferred for the portraiture of men. It is also extremely useful for landscapes and pictorial subjects where a full orthochromatic rendering is wanted.

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September 1952

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and for her inspiration and encouragement of other photographers.

KARL F. KUNKEL for success as a pictorial exhibitor and devotion to camera club organizations.

RAYMOND J. LEBLANC for public service furthering the interests of amateur and pictorial photography.

THOMAS LIMBING for proficiency as an artist and photographic exhibitor and judge.

ROY E. LINDAHL for proficiency as a pictorial photographer and exhibitor.

VICTOR A. LOOKANOFF for service to the Society as a print analyst and for accomplishments as a pictorial exhibitor.

HERBERT A. MACDONOUGH for photographic accomplishments as a lecturer, author, technician and cinematographer.

ROBERT L. MCINTYRE for proficiency as a news photographer and photographic columnist.

JOHN A. MAURER (N.Y.) for pioneering work in the engineering aspect of 16mm motion picture production.

JOHN A. MAURER (St. Paul, Minn.) for proficiency as a medical and technical photographer and for unusual aid and encouragement of amateur photography.

LOWELL MILLER for success as an exhibitor and judge of photographic exhibitions.

FRAN NATH MEHRA for mastery of pictorial and forensic photography.

HARLAN P. NAVIK for devotion as a teacher and proficiency in many fields of photography.

JOE NOBLE for contributions to photographic science and manufacturing techniques and devotion to PSA activities.

JOSE OITEICA for his artistic ability as an exhibitor and for his services to photography as an author and club member.

WALTER E. PARKER for enthusiastic work in behalf of photography and the PSA.

RICHARD B. POMEROY for his achievements as an exhibitor of color film slides.

LOUIS QUITT for outstanding interest and ability in nature photography.

ROLLAND A. RAHE for color transparency and motion picture proficiency.

W. K. RAYWORTHY for successfully combining technical accomplishments in photography with pictorial abilities and for services as author, lecturer and judge.

PEARL SCHWARTZ RICE for national and international competence as a color slide exhibitor.

DELOS W. RUPERT for contributions to the technological advancement of photography.

RUTH F. SAGE for unselfish and outstanding service as a lecturer and teacher and for accomplishments as a nature photographer and color specialist.

WENZEL J. SCHUBERT for his activities in organizing, directing and participating in photographic groups and for his accomplishments as an author, lecturer and designer in the photographic field.

MERRILL W. SEYMOUR for research and development in photographic technology, particularly in the field of the color film.

ROY E. STRYKER for demonstrating the power of the documentary photograph as an educational force in the United States.

JAMES F. THOMPSON for proficiency in the art of color printing.

ROMAN VISHNIC for excellence in the technique of medical and scientific photography.

SAM J. VOGAN for promoting photographic organizations and for proficiency as pho-

tographer, lecturer, and exhibitor.

AMY MINTEL WALKER for promotion of color photography by lecturing, teaching, and demonstrating.

GORDON B. WHITE for outstanding accomplishments as a photographer, critic and judge of nature pictures.

HARRY YOLMAN for camera club activity and support and for service in the field of photographic publications.

Boris Dobro Named First "PSA Man of the Year"

Boris Dobro, FPSA, celebrated California pictorialist, has been named "PSA Man of the Year" by unanimous vote of the Membership Committee for his leadership in PSA activities and for signing up new members as a part of a concerted drive on his part to establish the Society on a strong footing in California. The title will be awarded next year to the member who sponsors the most new members. Sewell Peaslee Wright said in making the announcement at the Convention in New York.

MP Division Awards Given to Eleven

First Annual Cinema Competition of the PSA Motion Picture Division has resulted in eleven awards for excellent film productions. The first three winners are all sound films; nine are 16mm, two are 8mm, all but one are in color and that one is sepia-toned. Two of the films have sound accompaniment on tape and four are sound-on-film.

First Award goes to Roy C. Wilcox, Meriden, Conn., for "Life Along the Waterways", a nature study. Second Award is for "Introduction to Jazz" by S. David Saxon, W. Los Angeles, Calif. Third Award goes to Dr. Harold Lincoln Thompson of Los Angeles for his "Introduction to Hawaii".

The Honorable Mention films run the gamut from comedy, through family life, hunting, travel and fantasy. Honorable Mentions were awarded: Stanley S. Yasbec for "Reversing Mitty"; Timothy and Delores Lawlor for "Isle of the Dead"; Wm. Messner for "Maxine's Career"; Othel G. Goff for "Mountain Memories"; Edwin W. Hurd for "Karambi"; Martin B. Manovill for "Never Say Diet"; Jack E. Jacobsen for "What Happened In Our Neighborhood"; and T. Wilcox Putnam for "Legend of Indian Summer".

David White Award To Herbert C. McKay

First recipient of the David White Award, a new honor instituted at the 1952 PSA convention, is Herbert C. McKay, FRPS, PSA, of Eustis, Fla.

McKay is one of the small group who have kept the interest in stereo photography alive through the years when a stereo photographer must be a mechanic as well as a camera operator. He founded the Stereo Guild and has served as its Managing Director continuously. He has written several books and innumerable articles on all phases of stereo photography and designed the SG mounting jig.

The David White Award is sponsored by the David White Company and awarded by the Stereo Division.

Dr. L. A. Jones Wins 1952 Journal Award

Dr. Loyd A. Jones, head of the physics department of the Kodak Research Laboratories in Rochester, N. Y., is the third distinguished scientist to receive the PSA Journal Award.

Presented at the PSA convention banquet in New York City on August 16, the award cited Dr. Jones' paper on "Psychophysical Evaluation of Quality of Photo Reproductions," published in the December 1951 issue of the Journal. The paper deals with the evaluation of print quality and its relationship to the characteristics of the negative camera material.

Three additional papers that appeared in "Photographic Science and Technique" during 1951 received honorable mention awards, as follows:

R. B. Pontius, Kodak Research Laboratories, for his paper on "The Action of Developers as Tanning Agents," published in the September 1951 issue.

L. B. Fortmiller and T. H. James, Kodak Research Laboratories, for their paper on "Kinetics of Development of Liquid Photographic Emulsions," published in November 1951.

R. W. Henn, J. I. Crabtree, and H. D. Russell, Kodak Research Laboratories, for their paper on "An Ammonium Hypo Reducer," published in November 1951.

All of the technical and scientific papers published by the Society in 1951 were reviewed by the Journal Award Committee who have found an increasing level of quality over their period of operation since 1949.

The committee consists of the following: H. Clyde Carlton, FPSA, Chairman, Eastman Kodak Co., Rochester, N. Y., from the Technical Division. Frank E. Fenner, FPSA, The World Book Encyclopedia, Chicago, Ill.; from the Motion Picture Division. George Ehrenfried, Polaroid Corp., Cambridge, Mass.; from the Technical Division. Glenn E. Matthews, FPSA, Kodak Research Laboratories, Rochester, N. Y.; from the Technical Division. George Allen Young, APSA, Camera Craft Publishing Co., San Francisco, Calif.; from the Color Division.

The PSA Journal Award was inaugurated in 1950 by action of the Technical Division's executive committee. Its purpose is to recognize "The most significant contributions published in the PSA Journal for the preceding year, in either the technical or scientific fields."

Peabody Award To Gene Chase of St. Louis

The Stuyvesant Peabody Award of the Pictorial Division was presented to W. E. (Gene) Chase, APSA at the Convention by Boris Dobro, APSA.

Gene is completing his term as Chairman of the Pictorial Division which has made great strides under his leadership. He has been a member of PSA since 1940. Although Gene's term as chairman runs to October, he has resigned in favor of Ray Mies to take on the bigger job of Regional Activities.



Joe Perry, Randy Wright and Al Schwartz manning the Membership Desk which was busy all the time . . . selling new members.



Putting up the salon was a big job but taking it down had to be done fast, and while the banquet was on.



Behind the scenes Bernard Corson's equipment crew had just what was wanted when it was needed. Pix by Fred Hamel.



Adolf Fassbender, Harvey Falk and Helene Sanders judging the PSA 1952 International Salon. Photo by Joe Bernstein.



P. Sternberg, B. Munch, L. Grier, L. Draycott and C. Grier read scores and kept records at Slide judging. J. D. Walker photo.



Jos. Breitenbach, ARPS, Harry Haimes, APSA, John Mulder, FPSA, judging color prints as Bob Goldman watches. J. D. Walker photo.



B. W. Thorngood and Lee Bowman of Mass. at Reception Desk. Olga Irish, Franke Fassbender and Charlie Heller on duty.



Tom Sherrick of New Yorker Pharmacy came up to see what it was. Still didn't know. These three pix by Fred Hamel.



Barbara Fabian, LaGrange, III. is inspired by Einstein picture hanging among press prints in P-J part of Exhibition.



Robert Goldberg made this shot of the group who took the Eastern Airlines tour over New York. Special trip, wow!



Trial By Jury—and the crowd loved it . . . crowded the room, sat in the aisles. We don't know which side won, but the crowd did for sure.



Judge Phil Wahlman of Chicago could be stern . . . or seem to . . . and they crowded in to hear it all, when they could. Pix by Chuck Toback.



Pops Whitesell wanted a close look and Chuck Toback caught him.



Chas. Strade, M. J. Schmidt and Bob Keith all of Chicago.



Pops and Doris Martha Weber go over Pops speech. It was good, too.



Groups of two to twenty all over the place and Chuck Toback shot them.



The shot that many came to New York to make . . . and many did. Hamel Pic.



Bob Goldberg went on the boat trip and brought back proof that they liked it.



Harold Stern caught one of the models in the Steeplechase hurricane.



Some got up bright and early to ride the Staten Island Ferry for pictures like this . . . Fred Hamel pic.



Some have fun and some watch . . . and how many have cameras ready to shoot? Looks like only Harold Stern, who got this one.



Fred Hamel took this row of pix. Nice shot of the color meeting? and of Mildred Hatry congratulating Adolf Fassbender!

Lejoren & Hiller packed Manhattan Center as you can well see. He always does. And the crowd liked his telling of his troubles.



Francis Wu not only gave a good talk, he showed fine prints in an invitation show.

Larry Hiller, Adolf Fassbender and Fred Archer found lots to talk about. Mel Phegley took these.

Two hard workers—Barbara Green and Paul Gibbs. Paul was General Chairman. Job was well done, Paul.



Norris Harkness congratulates Herbert C. McKay, the first recipient of the David White Award for stereo.



This is a picture of a man at work. Bernard Hoffman was too busy to attend the Convention. He was in his darkroom processing the pictures for Convention publicity, providing rush service on all kinds of films and exposure . . . and what prints he turned out. Bernie used to be with Life but has opened his own lab at 350 W. 50th in New York. Imagine buying yourself in a darkroom when the PSA Convention was on! But the whole thing was made up of service like that. The publicity crew, under Joe Bernstein, equipment suppliers and dispensers led by Bernie Corson, reception gang, registrars . . . just everybody who pitched into make it a howling success. Our thanks especially to Bernie and to the photogs like Bob Goldberg, Fred Hamel, Chuck Toback, Joe Bernstein, Ezra Parsons and the others who helped us cover the biggest show we ever had.



Art Ahlers of Modern Photography and Nick Haz had much to talk about. (These two are Polaroid shots.)

THE HONORS BANQUET



Fred Archer, Hon. FPSA



Capt. Ronald Mackay, RN (Ret.)
Banquet speaker



Norris Harkness, APSA, introduces the
speaker of the evening.



Bruce Dawnes, APSA and Jacob Deschin,
FPSA



Amy Mintel Walker, APSA



Paul Gittings brings PAA greetings.

All photos this page by Fred Hamel.

POLAROID REPORTER AT THE CONVENTION



Blair and Sandra Thaw, Washington, D. C. and Sam Vagan of Toronto.



John Doscher and a group of his fans.



Barbara Green, Brooklyn, George Driscoll of Quebec and Jack Jones of Alabama.



Norris Harkness, New York, Phil Wahlman, Chicago, and Alfred Blyth of Edmonton.



Joe Schneider ringed by an interested group.



Some of the audience at Francis Wu's talk.



Bob Sharon, Pittsburgh talks it over with Nick Hox of Skokie. Eidlitz at Reception Desk.



Extra Parsons, Windsor, N. S., shooting Polaroid Pathfinder.



C. O. Proctor, Hyattsville, Md. and Alfred A. Hales, Providence.



Christie Conklin, Poughkeepsie, N. Y. with George & Florence Braun, Ridgefield, Ct.



Adolf Festsbender answers questions after his lecture on Saturday afternoon.



Lou Bucher, Hon. Pres. reads proofs of this issue. Guess what story he's reading.



Arthur Mawhinney shows how to make dogs sit for portraits while members shoot.



Canadians: Alfred Blyth, George Driscoll, Rex Frost, Ed Keith, Frank Hopkins, Wally



Wood, Ex Parsons. (Above) Pops Whitesell enjoyed Francis Wu's lecture.

All Polaroid shots on this page by Ezra Parsons, Windsor, N. S., except the pictures of Parsons and Bucher by Don Bennett

Why Not Better

By Maurice H.



Carl L. Cumpert

Informally posed, this is a strong, masculine, character-revealing portrait. Inclusion of the ship, out of focus, both complements the subject's profession and adds apparent depth to the photograph. Harsh lighting from direct sunlight has been tamed by the use of a reflector, revealing transparent shadows so desirable in outdoor portraiture.

Double trouble! Practice, patience, releasing the shutter at the split second, and sheer luck, will help you make an occasional portrait like this. An old Army blanket, faintly illuminated, acts to set off the fair hair, while the reverse is true. Crumpled coat, stray hairs, eyes partially opened . . . that's what makes this photograph alive and real.

Maurice H. Louis, AFSA



There are few photographers, regardless of their specialty, who do not take at least an occasional portrait. It may be only an informal outdoor picture of a member of the family, or it may be a more ambitious portrait for exhibition purposes, made by artificial illumination.

Although a professional photographer now, I graduated from amateur ranks. Since I know, and have experienced, the problems of both, I feel I can evaluate amateur portraiture impartially.

From the hundreds of prints continually passing through my hands as Assistant Director and Commentator of PSA's Portrait Portfolios, I have come to the conclusion that the average amateur-made portrait is inferior in quality to any other type of photograph he makes. I decided to find the reasons for this. After considerable study, I drew the following conclusions.

Portraits take patience, practice, and planning. But in what phase of photography are not these equally necessary? There is no short cut to proficiency, and many amateurs lose heart before mastering the technique which, in reality, is easily learned. Equipment is inexpensive; models, especially children, are readily available, and what better time can one find for this type of photography than during the winter months, or at night, or in inclement weather? Practice makes perfect, so why not make more portraits?

If the beginner could only learn the true importance of simplicity, most of his consequent problems would never arise. Simplicity in equipment, simplicity in processing, simplicity in lighting, simplicity in composition, and simplicity in models' dress and grooming!

Were I asked to name the greatest difference between amateur and professional photographers, I would answer: If there are two ways of doing a particular job, the amateur will always elect the more difficult one.

Do not be misled by self-styled authorities who belittle following normal procedure and manufacturers' directions. Learn to crawl

Make Portraits?

Louis, APSA

before you attempt to walk! There will be plenty of time later for you to exercise your imagination and initiative, but first ground yourself well in the fundamentals.

The inexperienced look but do not see. In the excitement of taking infrequent portraits, they are overly anxious to make the exposure and hustle into the darkroom to view their efforts. What a rude awakening they receive when they finally study the finished print. The unpracticed eye must be trained to note minute detail. If jewelry is worn, does it draw undue emphasis? Is hair properly groomed? Do sleeves hang without objectionable creases? Are high lights and shadows properly placed and of correct intensity? Are facial weaknesses minimized by corrective posing or lighting? These and many other details must be recognized and dealt with at this stage. If you wait until mistakes appear on your negative, you are only asking for trouble, for many can not be corrected then. So, look before you release that shutter!

A major criticism leveled at amateur photography concerns subject matter. It is repetitious, it fails to elicit an emotional reaction, and it contains much extraneous material. These faults, as well as others, are just as valid in portraiture as in other forms of photography. However, they are harder to remedy, for in the making of a portrait we are concerned with the handling of fewer and larger masses, the face alone usually being of primary importance.

Remember, the larger you reproduce the face, the greater you emphasize your own technical shortcomings, as well as your subject's facial weaknesses. Expression is the keynote of a portrait, and this is transmitted by the eyes and mouth. Are they adequately lighted? Are they relaxed but still alive-looking? Is background and dress in key with subject and mood? This is especially important in the making of character studies where the portrait often looks posed and unnatural.

How does one improve print quality? This is a favorite question of the amateur,



Theodore L. Bronson, APSA

The judicious use of "props" has elevated this portrait from a strictly conventional photograph into something much more appealing. The oval hat and veil accentuate the blonde hair and fair skin coloring. They also separate the subject from the background. The dark dress offers a firm "base" found so necessary in the composing of a portrait.

Cover Picture by Charles Baptie, Jr., APSA

By capturing the expression of this truly noble character and combining it with flawless photographic technique, Charles Baptie, Jr., APSA, of Fairfax Hills, Va., has created a portrait of rare, artistic excellence.

The most difficult task of obtaining depth and roundness in a low-key portrait, while using a dark background, has been achieved by careful and delicate lighting. Nowhere do you find disturbing mergers.

Here again the subject's expression is paramount. It vividly bespeaks humility, kindness, patience and knowledge. Through these weary but ageless eyes, the world's trials and sorrows have been viewed. Yet faith in an eternal deity radiates through the medium of this photograph.



Charles H. Tippie

The use of strobe has made it simpler to catch the peak of expression and action of this baby. No harsh lighting to destroy delicate flesh tones. A spotlight helps separate subject from background. The body is angled to such a degree as to eliminate any distortion of the near leg. An artistic touch is the inclusion of the baby's first shoe.



Maurice H. Louis, APSA

Expression is the dominant factor of any portrait and often overshadows trivial short-comings. The striped jersey, deep shadows and prominent ear may disturb pictorialists but who will gainsay that this portrait has caught the impish and realistic expression of the All-American Boy? No salon winner, but this photograph will stand the test of time!

and more often than not he receives a pretty inconclusive reply. To me, perfect print quality is arrived at only by doing everything correctly—no easy task. A portrait is made by a series of steps, all related to each other. Just where the maker has erred is often difficult to ascertain on viewing the finished print.

To me, the most common weakness of amateur portraits is their flatness, washed-out high lights and lack of depth. Possibly to avoid the much-publicized dense shadows, or to escape retouching, the maker swings to the other extreme. To correct this fault, one often hears the instruction to give fuller development to the print. Not bad advice but hardly of value in this particular instance.

The fault lies in incorrect lighting balance. The occasional portraitist arranges his lights, views the highlight and shadow areas, and often lets it go at that. Rarely is any consideration given to the background. Hence, there will be light against light or

dark against dark—the result being a merger, with no separation between subject and background. The portrait resembles a “cut-out,” lacking roundness and depth. When you check your lighting arrangement, look through your subject at your background. Then evaluate your illumination—the high lights, the shadows and the background—not by themselves, but each in relation to the other.

While there is no substitute for practice, there is plenty that has been written on the subject of portraiture which will prove helpful to amateurs. I can recommend two volumes, understandably written from a practical viewpoint. They are: “Lighting for Portraiture” by Walter Nurnburg and “Portraiture” by Fred Archer. Studying “Faces of Destiny” by Karsh will acquaint you with the technique of the most famous of modern portraitists.

Composition has been made to appear a lot more complicated than it really is. If a portrait is pleasing to the eye, to me, it is

well composed. While not written primarily for the portraitist, “Image Management” and “Emphasis in Pictures,” both by Nicholas Haz, will tell you, in a simple way, all you need to know on this subject.

The photography of children is always fascinating and extremely satisfying. Reading “Child Photography, The Modern Way,” by Josef Schneider answers many of your problems in the handling of babies and youngsters. Or you may refer to this writer’s article, “Practical Pointers on Photographing Children,” which appeared in the June, 1951, issue of the PSA Journal.

There is nothing particularly mysterious or difficult about portraiture. Take stock of yourself and your photographs. From what I have written, it may be possible for you to spot your weaknesses at once. But if it means retracing your steps and starting on a new tack, do so. There are many helpful hands waiting to assist you.

Let us hope you now have the answer to: Why not make better portraits?

FOR THE past seventeen years, the masthead of the Society has carried the name of Louis F. Bucher, Hon. PSA, Honorary President. To old-timers it is a name well known, but newer photographic generations might wonder who this legendary figure is. In a way, the story of Louis F. Bucher between 1919 and 1934 is the story of the Photographic Society of America, for no man had more to do with the early history of the Society than the one who was honored with a position unique in photographic organizations—that of Honorary President.

In the years prior to 1919 there was no national photographic organization in this country. This idea was merely a gleam in Louis Bucher's eye. In that year the Associated Camera Clubs of America was organized. But before telling this story it might be well to say a few words about the history of Louis F. Bucher.

Lou Bucher was born in Paterson, N. J., but moved to Newark at an early age. There he built up a successful career in insurance. From his earliest years he was an excellent salesman, and he got his first camera, a 4 by 5 plate "job," by selling a certain number of bars of soap. From then on photography played a great part in his life. The hobby has had two manifestations. One has been the making of pictures, the other has been in helping to "spread the Gospel" of photography by working in photographic organizations.

Mr. Bucher got his first contact with organization work when a friend took him to a meeting of the Newark Camera Club. He immediately became interested in that phase of photography and during the years of his service to the club was elected to the various offices from director to secretary, vice president and president. During his connection with the Newark club he helped make it one of the outstanding organizations of its kind in the country, being one of the few clubs at that time to own its own building.

During the years prior to 1919 Bucher was a member of the Royal Photographic Society of Great Britain. It seemed

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PSA Personalities

LOUIS F. BUCHER, Hon.PSA



By Jack Wright, FPSA



Nineteen Years Apart—The first PSA meeting and the latest . . . 1933 was the year of the Century of Progress and this group met in Chicago to form a Photographic Society of America and see the Fair. Do you recognize Valentine Sarra there on the left end? Then Walter Pfeiffer, L. H. Longwell in back, Leonard Williams (holding the Panama) and Roy Dewey. Next to Dewey is a lady we just can't name, and behind her is a gentleman who also stumps us, but cuddling his straw skimmer is Robert A. Barrows and Hilary G. Bailey peeks out from behind Bob. The lady of the bows is Mrs. Grace R. Hutton. The very young lady in front is Louise Helder and behind her is Anna Pilger Dewey. Proudly watching her daughter is Mrs. John Helder and peeking over her shoulder is Louis F. Bucher. Next man is Dr. Max Thorek. Standing high, against the building, is Don Wallace, with Joe Tolloff in front of him. Seated on the step is Mrs. John Suter and the next lady is a Miss Bright. John Suter peeks through and the other four are M. L. Avery, Alfred A. Reager, Mr. Purin and Herman Scherrer.

the baltimore show . . .

For a good many years now the Baltimore International Salon has been hung in the Baltimore Museum of Art. Last year it did not hang.

We understand the Museum authorities accused the Salon of having become trite, stodgy, static, and repetitious. They wanted something alive and progressive on their walls. This year the Museum people and the Baltimore Camera Club collaborated in an experiment. The Museum picked the judges . . . not photographers, but artists.

They picked good men—Benton Spruance, Guggenheim Fellowship winner in 1950 and professor of Art at Beaver College, Pa; Harry Steinberg, teacher at New York Art Student's League and a Guggenheim Fellow in 1936; and Jacob Kainen, Curator of Graphic Arts at the Smithsonian Institute in Washington.

Each man is a practicing artist and has had his work hung in many exhibitions of art. Mark Mooney, Jr., in his editorial in the August *CAMERA*, writes: "To salons which may consider duplicating the Baltimore Experiment, we would sound this note of warning—he sure that your artist jury, when it is selected, is composed of sensitive, capable people as was the Baltimore jury."

Because this experiment was such a radical departure from the usual salon judging, Mooney took a recorder to the scene and recorded the judges' comments. *CAMERA* has given us permission to reproduce portions of the report as it appeared in the August issue, together with their reproductions of the winning prints and honorable mentions. We found Mooney's editorial as significant as the judges' comments. You should read them both.

The jury examined 800 prints by 180 U. S. photographers and 20 foreign entrants. Prints varied from 6 x 8 inches to 20 x 24. One of the medal winners was a 6 x 8. The jury selected 94 for hanging. No limits were placed on the jury, they selected 94 prints as suitable.

The jury knew none of the famous names of photography. Some of the famous collected four rejects. Unknowns were hung. Only two color prints were accepted. According to

reports, the feeling about the show is divided, some think it is great, some think it is terrible. In that it doesn't differ much from any salon. Let's quote Mooney again . . .

"Any print which was contrived, phony, too stilted or obviously set up, was too romantic, or proclaimed 'look—here is an S curve,' went out—but fast. And that included a lot of prints which have regularly hung in photographic exhibitions. Prints which *said* something, which showed that their maker had seen and captured a fragment of human experience, were those which were accepted, and likewise, many were regular exhibition prints. There are familiar names and new names in this salon catalog."

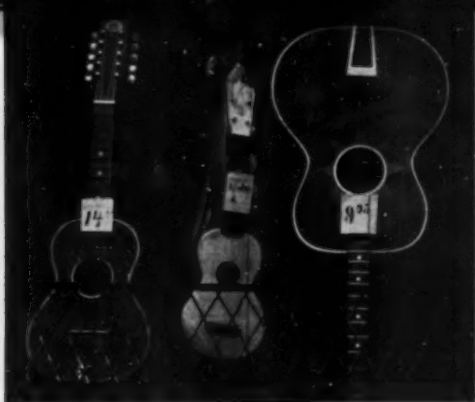
It is not possible, nor would it be fair, to take the comments of the judges out of context. Instead, your Editor would much rather report the *feeling* he gets from reading the discussion by the judges as recorded.

The judges were not too concerned with technique. They were most sensitive to *ideas* and *feeling*. They were often unanimous in their reactions to a picture. They tried to see what the creator had in mind in making a picture, not the way he exposed or printed it, or even composed it.

Whether they were right or not is a matter of opinion, an opinion that cannot safely be formed at this remote spot. We hear that those who have seen the show, like it.

One valuable outcome is the way these artist-judges thought about what they had done. *CAMERA* has done a distinct service to exhibition photography by reporting the verbatim proceedings of the discussion following the judging. We suggest you get a copy of *CAMERA*'s August issue and read for yourself . . . there is much food for thought in the eight pages of reading matter that forms the report.

Then, we'd like to open these pages to a discussion of what you think about it. Your Editor has some ideas, too, which he has carefully tried to keep out of this discussion but which he might divulge in company with others on these pages. So why not write us what you think of the Baltimore Experiment and what you think it means? Just one thing, let us know if you have seen the show . . . or just read about it.—db.



Five Medal Prints were chosen instead of the four scheduled because the judges thought all five of these prints to be equal. Upper left: **TRIO** by Leonard Balish; upper right, **SISTER** by Milla Lemus; center left, **DUTCH CLEANLINESS** by Suzanne Braver; center right: **OBLIQUE PATTERN** by Ernest C. North, and at right, **MIGHTY MANHATTAN** by Otto Litzel.



Fun For All

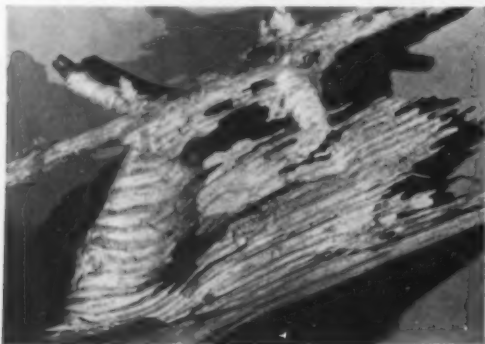
By Robert J. Goldman

Much has been written about technique in the making of color slides. Eloquent authorities have given invaluable advice and assistance for the purpose of helping the serious worker in improving his photographic skill. Many excellent articles have been published on the Do's and Don'ts of exhibiting, but little if any on the emotional side of this phase of photography.

We who work in color as a hobby, are undoubtedly aware of the tremendous field at our disposal for expressing ourselves, and of the many opportunities afforded us for developing our creative and imaginative abilities. The response to the recently announced competitions in Modern and Creative Photography by the Metropolitan Camera Club Council in New York gives definite proof that there is no dearth of initiative or lack of imagination and originality among the ranks of the members of the camera clubs.

But let's look into the emotional side of this business called Photography, and see if some of us are not inclined to take it all a little too seriously. Let's look into ourselves and see if we would not be happier as individuals, and particularly as club members, if we could think of this hobby of ours strictly in the light of having fun, and even more important, as a means of giving fun and pleasure to others. To my way of thinking one of the nicest things about our hobby is that we who work in color are definitely in that very position of being able to share our hobby with others, and that by so doing we can contribute much to the well-being and happiness of others who may not be so fortunate.

It's lots of fun to compete in our camera clubs with our fellow members. But do we get angry when we are not the winners? No! For if we do, then we are angry at those who win, and that is hardly conducive to a healthy club spirit. Remember: It's not a matter of life and death, and an Award or an Honorable Mention, as desirable as it may be, is and should be secondary to the spirit of good sportsmanship and good fellowship.



It's fun to compete in the many International Exhibitions that dot the calendar throughout the year. We all get a big kick out of the report cards when they arrive, indicating that one or more of our slides have been accepted. And again we suffer keen disappointment when we haven't done as well as we had expected, or as well as we thought we should have, or when a forbidding-looking circle appears around the "NONE".

Here again is where the emotional side enters into the picture. Whether competing in club or international exhibitions, we must learn to control our emotions and desires for success. This is particularly important for novice or beginner. The inexperienced contestant or exhibitor must learn that only through criticism and analysis of his work, can he learn to improve his technique and gain ability to create better slides.

Most judges are not only kind and considerate in their criticisms, but are extremely helpful and constructive in their remarks and suggestions. Strict attention to the remarks of a judge concerning your own slides as well as those of your competitors will contribute more to your ultimate success than anything in the world. Never take a judge's remarks as an insult or in a manner that you might consider as personally disparaging. Benefit by them! By the same token, only through failure of your slides in international exhibitions and by observation of the types of material submitted by your successful competitors, will you learn to recognize the acceptable subject matter that you may have for entering in international competition.

Try not to take it too seriously. Remember it's all for fun, it's your hobby, and the judges are only human after all. If you think your slides are good, even though you may not have been successful, the chances are that the next time you send the same ones out you'll hit the jack-pot. Don't let your emotions get the best of you, because if you do you'll lose

(Continued on page 554)

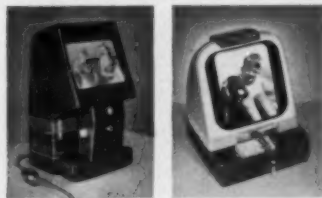
Summer over? It's really just beginning!

Maybe summer, and the summer's sun tan, are beginning to fade. But to members of the camera fraternity, summer's pleasures are only now beginning. For now we start making use of the shots we made... now we start re-enjoying our summer... now we begin sharing it with old friends, and the new friends the summer brought us.

If you shot Kodacolor Film... you'll need prints for your permanent collection, prints to send to your hosts and summer friends. And enlargements of your best shots as gifts (Christmas is just around the corner) or as decorations for your home. And to take care of your color negatives, a negative album is a common-sense necessity. Your Kodak dealer will help you set things up.

If you used Kodachrome Film... you'll want to keep your slides in order in a Kodaslide File. The Kodaslide Compartment File holds 240 Kodaslides or 96 glass-mounted slides, in twelve swing-out compartments. With index; price, \$3.94.

Then, having arranged your slides, there's the matter of showing them properly. For home viewing by a few, a table viewer is the answer.



The Kodaslide Table Viewer, 4X, shows your pictures blown up better than four times. A neat achievement in mahogany-toned plastic, \$49.50; case, \$15.50. The Model A Kodaslide Table Viewer is the aristocrat of viewers; gives you a good big, sharp, colorful image (on the order of 5 x 7 inches) and works beautifully even in a lighted room. Price, \$97.50; case, \$27.50.

Screen projectors are, understandably,



avored by many. The Kodaslide Merit Projector is the popular home-use job. It has an easy-to-use top feed for slides; 150-watt lamp, the full brilliance of which is utilized by the lumenized 5-inch $f/3.5$ Ektanon Projection Lens; and fills as large a screen as most homes require. For auditorium, church, or club presentation of your slides, the Kodaslide Projector, Master Model, is away out front. It will take a 1000-watt lamp if you need it, and keep cool, too. You've a choice of great lenses with which to "tailor" your projection to the actual needs. Price, governed by the lens desired, ranges from \$169.00 to \$246.00. Ask your Kodak dealer to put the Kodaslide Projectors through their paces for you.

Of course, the usefulness of your Kodaslides goes well beyond viewing or projection. You may have color prints and enlargements made from them. Good ones, too. Your dealer has the details.

Maybe your summer picturing was in B & W... Color enthusiasts to the contrary notwithstanding, black-and-white photography will always appeal because its users can so intimately and personally control all its manifestations, from exposure through development and, most engagingly, in enlarging.

Some of us, certainly, have yet to develop the last of summer's films. The Kodacraft Roll-Film Tank offers easily the neat-

est way through the development process. There's another version of the tank that handles two 35mm. or Bantam rolls at once; the regular model includes three roll aprons, for 127, 620, and 616 size films. After initial loading, you're out of the dark. Either tank, \$2.53; extra aprons, 40 cents.

With your negatives processed, their final full realization depends on enlargement. For your own work the Kodak Fluorite Enlarger is the answer. Inspect one; it's a revelation in fine design and effectiveness. And it can be adapted to become, in addition to an enlarger, a versatile view camera for copying, small object photography, and so



on. The enlarger, less lens, \$99.50. The Kodak Enlarging Ektanon 4-inch, $f/4.5$ Lens is suggested for negatives up to $2\frac{1}{4} \times 3\frac{1}{4}$. Priced at \$29.20. You'll probably want a Kodak Masking Easel, too. Practically a necessity for papers up to 11 x 14. Price, \$9.60.

As to enlarging papers, the following two pages have a story to tell. A good story.

Any questions? Your Kodak dealer will be glad to oblige.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak

JOSEF A. SCHNEIDER



Experts' Choices For Fine Prints

No. 6 of an informative series...how leading exhibitors choose papers to fit their salon aims

JOSEF SCHNEIDER is an illustrator whose child studies triumphantly combine psychological and photographic skill. He exhibits chiefly to advertising agency art directors, his salons are the advertising pages of national magazines. Each of his prints must be perfect for its intended use, and in selecting paper, he exercises the same careful discrimination as in choosing and lighting his small subjects.

"Were I," he writes, "to make up some prints for Susan's mother's own personal use, I would use *Kodak Opal G* or *Opal R*. For presentation to a client, my first choice is *Kodak Illustrators'*

Special; the paper can take it and I really can make the print 'sing.' I use *Kodak Medalist Paper No. 3* if I need the added contrast.

"Frequently I need to make up a large number of prints for display purposes. I use *Kodak Medalist Paper* because it is fast and has terrific latitude. The tone values are superb. I do a lot of experimenting here, and really the *Opal*, *Illustrators'* and *Medalist Papers* do the job."

To keep children happy before the camera, Mr. Schneider says—give them raisins. It never fails. Susan (see right) has a raisin now.



OTHER veteran photographers will promptly approve Josef Schneider's selections. More salon prints appear on *Opal G* than on any other paper... *Illustrators' Special* has long been the darling of topflight commercial studios... and *Medalist*, a young and sensational member of the Kodak paper family, is swiftly moving up to rank with both.

Kodak Medalist is a paper specifically tailored to meet the serious worker's demand for a fast paper of exhibition quality, in a full range of contrast grades, adaptable to toning, easy to manipulate, with exposure-development latitude to permit close matching of negative and paper. Four grades, several surfaces. Elmore C. Adams' "Brush Burner" (to appear full-page later) is here reproduced from a print on white, high-lustre *Medalist J*.

FOR PRINT SUCCESS—PICK THE PAPER THAT FITS THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide*, five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azs*, *Velox*, *Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.



"Susan," Josef A. Schneider, New York, N. Y. Reproduction print on Kodak Illustrators' Special E (white stock with a special fine-grained lustre surface). The original print, of course, has a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed presses. For other purposes, Mr. Schneider selects other Kodak papers (see facing page).

Kodak
TRADE-MARK



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



INTERNATIONAL CLUB PRINT COMPETITION



Judges of the June 1952 PSA International Club Print Competition inspect the three June winners and the Print of the Year. L to R: Betty Henderson Hulett, APSA, member of Fort Dearborn-Chicago Club, in charge of judging; M. D. Meiser, APSA, Elkhart, Ind.; Conrad R. Emanuelson, APSA, Chicago, and J. Musser Miller, La Grange, Ill. Photo by Loren Root, APSA.

Detroit Photo Guild—Mission Pictorialists Class A and B Final Winners Applegate's "The Queen Arrives"—Print Of The Year

By ROBERT J. LAUER, Associate Editor

It was a fight right to the finish, with the Photo Guild of Detroit overtaking Oakland Camera Club's long established lead, and thus winning first place in Class A, winding up the 1951-52 season of the International Club Print Competition. In Class B, the Mission Pictorialists weren't able to be budged as they took first place, a position which they firmly held since last October. The Print of the Year was selected by the judges from among the first place winners in the monthly contests, October to June. After a 30 minute discussion on the merits of the various prints the judges' decision went to "The Queen Arrives" by John H. Applegate of the Grosse Pointe Camera Club. This print was first place winner in the February competition. Mr. Applegate will receive a gold medal.

Judging took place the last Saturday in June in Chicago, under the direction of the Fort Dearborn-Chicago Camera Club. Invitations were extended to all clubs in the Chicago area to attend. Trophy winners for June, that is, the clubs scoring the most points for the month in their respective classes were Green Briar (Chicago) in Class A, and Albany Camera Club in Class B. The jury panel was composed of well qualified judges, all having served on International Exhibition juries and having judged local inter-club competitions: Conrad R. Emanuelson, APSA, director of the Chicago Area Camera Clubs Association and

past president of Green Briar Camera Club (Chicago); M. D. Meiser, APSA, past president of the Elkhart Camera Club (Indiana); and J. Musser Miller, La Grange, Illinois, former president of the Photographic Guild of Detroit and West Suburban Camera Club (Chicago).

Individual winners were as follows:

First Place: "Tilting to Windward" by Victor A. Lookanoff, M. D., Grosse Pointe Camera Club.

Second Place: "Approaching Storm" by James T. Johnson, Channel City Camera Club.

Third Place: "Industrial" by Bob Wilkins, Tiro de Los Padres.

Each finishing the season with over 300 points, the following clubs will be competing in Class A beginning in October: Mission Pictorialists (San Francisco, California), Bartlesville (Okla.) Camera Club, Albany (N. Y.) Camera Club, Owego (N. Y.) Camera Club, Orleans Camera Club (New Orleans, La.), Atascadero (California) Photographic Society, and Oklahoma Camera Club (Oklahoma City).

Next month the 1952-53 season gets under way. Baltimore Camera Club will be host for the October judging—for which the deadline date is October 20th. You still have time to enter if you haven't done so as yet. Write to the director for information and entry forms.

In October we'll tell you about our new director of the International Club Print Competition, Grant M. Haist, of Kodak CC.

Here is the final standing of the clubs at the end of the 1951-52 season:

| Club | CLASS A | Jan | Com |
|----------------------------------|---------|-----|-----|
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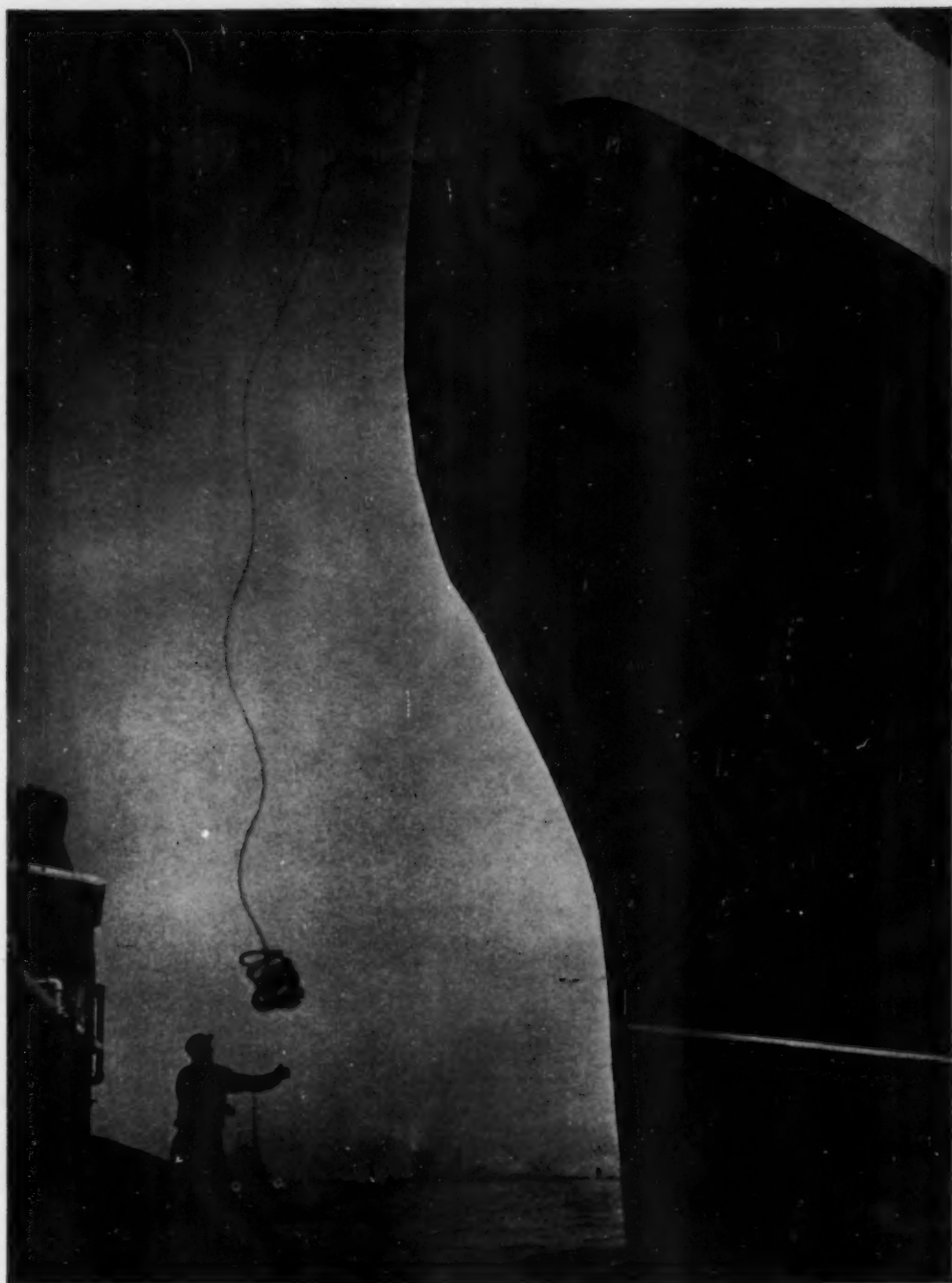


Tilting to Windward Victor A. Lookanoff

1st Place—June

PSA JOURNAL

PRINT OF THE YEAR



The Queen Arrives
September 1952

John H. Applegate
539

PICTORIAL DIVISION

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MISS EVELYN ROBBINS, Associate Editor

Reward For Promptness
By ELDRIDGE H. CHRISTLIFF, Hon. PSA
Director—PSA American Portfolios

For years you folks have been telling us that it was impossible for a Portfolio to complete its schedule on time, that the time between stops was too short, etc., etc. We, on the other hand had maintained that the schedules had been carefully worked out, and if more time were allotted between stops, the Portfolios would still come in behind schedule—inasmuch as the delays, in our opinion, were due to thoughtlessness on the part of some members, that is, unless strikes or embargoes interfered, as they sometimes do.

At Detroit, John Hogan made available two Portfolios covering darkroom controls and showing the steps from the original contact print to the finished salon print. Knowing that there would be a great demand for the two Portfolios we offered to have them travel the Portfolio Circles that completed their schedules AHEAD of time. We felt that, judging from past performances, the demand would not be too great and that we would not be beset by any problems.

What happened? Well, it seems that Portfolios that had never travelled on time before began to come in ahead of schedule, and, as this is being written, the following Pictorial Circles have qualified to have the Hogan Portfolios travel their respective circuits: Circles 60, 59, 30, 43, 36, 44, 42, 55, 21, 15, 32, 10, 31, 19, 51, 9, 28, 60.

The Circles listed above are in the order of their going on the reservation list. Don't write and ask when your Circle will get the Hogan Portfolio, just figure it out for yourself. The best that we can do at the present is to travel six Circles a year, which means that we are now booked ahead into 1955.

Our only hope is to speed up the Portfolios a bit in their travels, or else, perhaps Uncle John can be induced, in his spare time (?) to provide additional Portfolios. In the meantime I am looking for a good place to hide out in until all Circles have been covered.

Chirps From The Robbins

If you will remember, several months ago the hope was expressed that we might be



Industrial

Bob Wilkins

3rd Place—June

able to obtain another article from Challis Gore a member of Pictorial Portfolio #47. Mr. Gore has been kind enough to comply with our wishes and sends along the following:

Photography vs. Golf

By CHALLIS GORE
Pictorial Portfolio #47

Four years-plus ago I built my darkroom, joined Berkeley Camera Club, and took up photography in a serious way. It wasn't long after that that I did what many a person has wanted to do and has often threatened to do: I quit golf. I resigned from the country club and sold my clubs in order to have more time for photography—and I have never regretted the change. After 25 years of golf and four years of photography, here is how I see it:

A round of golf kills a whole day, including time consumed in getting ready, organizing a foursome, refreshing one's self at the 19th Hole, and getting a shower. And for this, what do you get? You sink maybe one long putt or two, smack one or two down the middle, make a lot of bad shots, lose your temper and \$2.00, haul out your caddy and learn something new in the way of alibis. Your permanent possession is a bad score. Golf demands everything and gives nothing.

Photography, on the other hand, is the ideal hobby because, like golf, it gives you companionship with kindred souls, plenty of exercise, and, unlike golf, gives you something permanently worthwhile for your time and effort. Photography takes you places and trains you to see things.

True, pictures are everywhere; you need not go farther than your own backyard or town to find salon subjects. But for my part, I like to get around, and there is far more pleasure in travel when you travel with a camera and with eyes searching for pictures.

With photography, you can always improve your product; no one ever reaches the top or limit of achievement.

Every phase of photography is satisfying or rewarding. Every picture looks fine in the ground glass, no matter how badly it turns out in the print. There is pleasure in work done in total darkness: time to relax, and when the safe light goes on, what a thrill as we witness the miracle we have performed! Finally, the print—something permanent as a reward and as a reminder. No phase of photography ever gets old or tiresome to me.

Comments By Commentators

By ARTHUR M. UNDERWOOD, FPSA
Pictorial Portfolio #14

Time marches on and we march with it, but our pictures remain to be observed and studied by those who succeed us. This should be the first rule to improve each and every time we expose a negative or make a print, either from an old negative or a new one. This thought has been brought to light on observation of the portfolio now at hand. The improvement of the portfolio now under criticism is far better than the portfolios of past years and it is encouraging and much more interesting to me than the average exhibition. In the exhibits we expect to see the best at all times. Whether we do or not is sometimes a question—at times I have my doubts.

It has been my good fortune to observe many exhibits and to have been elected to judge salons and camera club competitions for the past fifteen years and truthfully, the portfolios have a place no other source can fill. They reach those who want to improve their work, talk shop with other members, and last but not least, acquire friends all over the world. Stop and think—what is better than a good friend, a photographic pal, one with whom we have the same in common—talking the same language—swapping thoughts and enjoying things together. Or would you rather be like some exhibitors who are continually peeved with themselves, or with the judges whose opinions they criticize forever and a day.

Criticism is a strong word and many photographers cannot take it—those who cannot have no place in photography or in any other hobby for that matter. It is from good constructive criticism that improvement in one's work or play will eventually show. Those of us who have gone through this trying time can well reflect back and point to the critic's hard words about our pet print at the camera club, and well we can remember how true his point of view was. And—upon making the print with the critic's suggestions, how much improved it was, or if he suggested the waste basket, how much better off we were to start over again and do something better.

How can we judge our own prints? This is not always as simple as it might seem, yet there is one method to be tried—having had a fair amount of success. Make the best print from your negative that can be made (your first print will not be the one—maybe the twelfth or the twenty-fourth will be) mount, spot and polish it—hang it in a place you can readily see at all times for a one month period. If you like it as well at the end of the month period, the picture has something. Then ask your friends for their opinion. If they like it, it is successful. Then send it out in a portfolio and see what the commentators have to suggest. Suggestions will be made. No print will be perfect, and all of us have differences of opinion, and living in a democracy we have the right to state them, and most of us do in no small manner.

Once again much improvement has been made, and as time goes on you too will be in the exhibition field. When all is said and done, this is what you are striving for.

Best of luck, both pictorially and otherwise.

September 1952

Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

Have you ever tried outdoor portraiture? Very good results can be had outside in the shade. In the shade we get nice, soft, even lighting. A white cardboard reflector can be held close to one side of the face to lighten up the shadows and give a little more roundness.

In either event, indoor or outdoor portraiture suffers greatly from loss of character. Very few amateurs as well as professionals have the knack or ability to capture the true character of the sitter. Most photographers set up the camera, lights, pose the model, then say "smile", click the shutter and there is supposed to be a picture. Many wonder why.

While getting the lights ready, the photographer should engage the model in conversation about his interests. In so doing the model relaxes and when the time comes to snap the shutter, you get a natural smile, with life and sparkle in the eyes, and in most cases the true character of the model shines forth. Even if the picture is not to be a smile picture, with sparkle in the eyes you capture a more lifelike expression. Who wants a picture of a dead pan?

For more information about how to take good portraits, join a Portrait Portfolio. We can help you to make better use of the lights, pose your model in a more pleasing manner, and do all those other little things to help you make a better portrait. Our Commentators are among the best portrait makers in the United States.

Dance Pictures On Display

One of our Commentators, Miss Gerda Peterich, had the second in a series of three exhibitions on "Modern Dance Today" on view through June in the Music Library, a branch of the New York Public Library.

Miss Peterich uses chiefly a Speed Graphic with multiple flash synchronized to the focal plane shutter. The photographic style, she says, should reflect the personality of the dancer and the style of the dance rather than the personality of the photographer.



C. "JERRY" DERBES, Director

Being the Director of this new activity has its rewards and compensations for the work involved.

For instance, I recently received, among others, three outstanding negatives. Groups



Approaching Storm James T. Johnson
2nd Place—June

are being formed now to receive these negatives but I would like to tell all of you about them because I would like to see everyone that feels the need for improving their photography participate in the Salon Workshop.

The first of these is a character study. The picture is that of a native Guatemalan in the attitude of prayer. Regarding the negative, the Master advised that he purposely overexposed it one stop and underdeveloped it 20%. As a result it shows

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

- No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.
- No. 2 Commentary on Recognized Salon Prints by Morris Gurrie
- No. 3 Outdoor Photography by D. Ward Pease, FPSA
- No. 4 Still Life by Ann Pilger Dewey, APSA, Hon. PSA.
- No. 5 New Prints for Old by Barbara Green, FPSA.
- SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

beautiful detail in both the highlight and shadow areas. He reversed the negative when printing to improve the composition and used a slight tilt forward of the head. He burned in a couple of light areas on one ear and parts of the shoulder, then finished it off by flashing all four sides slightly with raw light to hold the eye within the picture area. This particular negative could be printed by tilting the head backward with eyes looking up. It could also be printed straight without reversing the negative. Both variations would make a very satisfactory print. It has all kinds of possibilities. His 11 x 14 print and his actual Salon Print which will be awarded to the winner of his group are out of this world as far as print quality is concerned.

The second of these negatives is a marine scene, a sailboat heading out to sea pulling a small dinghy. The sails are full and there are just a few small clouds which incidentally need burning in a little to bring out their full beauty. This print was made just as the Master took the picture but the burning in of the clouds and again flashing all four sides slightly with raw light improved it immensely. The print is blue toned and very beautiful indeed.

Do you have aspirations to make an abstract that will hang in the Salons over seventy-five percent of the time? I have a negative at hand belonging to a Master who is a "master of abstracts." It has details galore and beautiful tonal quality from white to black. The center of interest is properly placed in the lower left dominant third and contains the lightest and darkest parts of the whole picture area. The Master wrote me that certain changes in composition would work equally as well as the way he printed it. This print was slightly toned in Nelson's Gold Toner. Subject matter? Oh, that's a secret.

If you haven't already gotten in on the fun of printing from one of the Master's negatives you don't know what you are missing. You will find more of the details of this new activity in the August issue of the Pictorial Digest. Write me for an application blank.



STANLEY D. SOHL, Associate Editor

Ambassador's Position Open

Yes, your eyes are not deceiving you—there is an Ambassador's job open and YOU can qualify.

First, and probably most important, is that you be wholeheartedly interested in a better world, in a free world and a world where photographers can take pictures where they want to, when they want to, and how they want to. You must have a profound interest in people of the foreign country in which you are to work, that is, you must be curious about their customs,

their philosophy, and their ways of life. You should be interested enough to spend a few nights every six months or so to do your job in the best manner you know how. But, you see, the best part of this job is that you will get in return as much or more from the people you work with as you put into your new position.

Photographers in a foreign country are much interested in exchanging not only prints for constructive criticism but also ideas on techniques, ideas on the conception of a picture and ideas on a full story of composition.

It has been a long proven fact that if there is a problem of misunderstanding or indifference in front of you—back up and find a common ground or interest and then walk right over the situation. In other words, using photography as your common interest—work together through this subject to learn about each other and in turn you will soon understand each other.

Now I know that there will still be problems but as an Ambassador of Good Will from American Photographers, to some foreign photographers, you can do as much good as a hundred bushels of wheat, or some item of machinery to stimulate understanding.

Right now, today, there are some very rich positions open to YOU, if only you will accept. Any individual, or a group in the Society, that is interested in such a position, with the exchange being prints in a portfolio, should make application to Col. Charles J. Perry. There are people waiting in both Japan and Chile as well as other countries to start an exchange with YOU.

Won't you take the job?

First Dominican Republic Salon

Juan Ulises Garcia, General Secretary of the Dominican-American and Caribbean-American Portfolios, has completed the organization for the First International Salon of Photography. The Salon is under the joint sponsorship of the Dominican Photographic Society and the Dominican American Institute of Culture.

The latest news of the Salon is the magnificent gesture of the Dominican Republic President, Dr. Molina, in donating \$200 as top prize to the best print of the salon. This prize is to be in the form of a Cornerstone Membership in the PSA. This gift is tangible evidence of the warm feeling existing in our International Portfolio program. This is particularly true in the Dominican-American Portfolio under the able direction of Sten Anderson, the U. S. General Secretary and Juan Garcia, the General Secretary for our southern friends. This type of gift must be most gratifying to these two men who have worked so hard and who have built up such splendid cooperation between the two nations. They are both true Ambassadors in the International parade.

New Chairman Visits Mexico

Ray Meiss, A.P.S.A., the new Chairman of the Pictorial Division and a secretary for the Second Caribbean-American International Portfolio has just finished a trip to Mexico City. He actually went down there as a delegate to the Rotary International meetings but he also carried on a nice piece of PSA business while there.



A. LYNNE PASCHALL, Associate Editor

September

"... And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwilling to school."

Did your brat act like that on the first day of school? If he did, you haven't trained him right. The American public school system is one of the great democratic institutions of the world, and school attendance should be held up as a reward for being born an American, not as a punishment for being under foot for five years.

We trust you got out the old camera and made a record of Junior as he started off on that great adventure, and we hope that you caught the eager look on his "shining morning face."

In years to come, you will look upon that picture as one of your prized possessions, but guard it well from Junior. In a few short years, he will be grown up, or think he is, and he will resent your insistence that he once looked like that.

The old verse that starts: "Thirty days hath September" is still true and they are all busy days. As far as camera clubs are concerned this is really the beginning of the year and the first week of school will scarcely be under way until we have to start scurrying around to get the winter's program started.

Print Circuits

If you plan to get in on a Camera Club Print Circuit, better not wait to see what your members did over the summer vacation, but gather up the three best prints of last year. Then write for an entry blank and get an early start.

The director is William R. Hutchinson. When filling out the blank give him second and third preference on dates if possible.

Recorded Lectures

If your club has some money in the treasury but still has to keep within a limited budget, there is nothing quite equal to a recorded lecture. See the list of available subjects on an adjoining page.

Several of your members will have slide projectors, and if you can find someone with a tape recorder you will be all set.

Write to Philip B. Maples for a satisfactory date.

Judging Service

At some time during the year, you will want to have a dinner meeting accompanied by a big print contest in which everybody is represented. By all means have the prints judged and hang ribbons on the ones that win honors: First, Second, Third, or as many as you wish to award.

We may as well warn you in advance that the contestants will not all agree with the decision of the judges, whoever they may be, so get strangers for this service—out-of-town people if possible. Your club can have either written or recorded comments. If you need help in locating qualified judges, write Fred Bauer, Jr.

Portfolio of Portfolios

If you have a club room with molding around the walls for the display of pictures, you should hang a Portfolio of Portfolios at some meeting during the winter. This can be done along with your regular program.

Perhaps the director of this activity will let you keep a show on display for a longer period. For a suitable schedule write to James T. Johnson.

American Exhibits

There is no real substitute for the prints the members make, and as long as enough of them come in, the meetings will be full of life and vigor, but after a few meetings there will come a lull. Then is the time to bring in a show from the outside.

Write to Fred Fix, Jr., for his latest list. Be sure to tell him the approximate date the pictures are wanted.

Portfolio Clubs

If you live in a district where a number of PSA members belong to Pictorial Portfolios, you may take part in an enjoyable side activity by organizing a Portfolium Club. A club with as few as four members will get recognition. The director is Sten T. Anderson.

VIEWS AND REVIEWS

BY THE DIGEST EDITOR

Dissatisfaction

The July PSA JOURNAL and the August CAMERA magazine both report new methods in the judging of photographic exhibitions. Both of these reports indicate further the growing dissatisfaction with present methods of judging, and photography's desire to strengthen its position as one of the arts—to come of age.

For the more we study photography and the more we study painting, the closer the two seem to come. They are both concerned with conveying feeling within a space bounded by four sides and lying on one plane.

The rules of photography and the rules of painting are the rules of graphic art. Who is to say which method of conveying feeling is better.

The rules of grammar govern both the spoken word and the written word. Can we say either is better? No, they are used by people for different purposes, and by different people for the same purpose. But the rules are guideposts for both methods of expression.

Perhaps, as one of the judges of the Baltimore show suggests, we who are photographers have been too preoccupied with making pictures rather than seeing pictures. Perhaps we have become too conscious of the rules of composition—and not aware enough of what our pictures convey. Per-

haps we have too long imitated the pictures we thought the judges would like—and not done enough of portraying life as we saw it and felt it.

Photography can be used for conveying beauty—or for arousing social consciousness of an evil. Painting can do the same. A camera in the hands of a good photographer can be an instrument of truth or an instrument of distortion. It depends on the photographer.

Maybe the whole dissatisfaction about the present status of photographic exhibitions is a reflection of our own dissatisfaction with what we are producing. We are looking for the road which will lead us to greater satisfaction in our photographic work.

Maybe if we change our methods of judging our exhibitions, as suggested in the Puyallup, Washington experiment, we can get away from the impact type of picture and become more aware of the picture which grows in appreciation and importance the longer it is seen. With this system our pictures would need to convey more emotion to the viewer—they would need to arouse more emotion in the photographer who takes the picture originally.

The PSA is dissatisfied with many things in photography as it is today. And the workers in the Society are striving toward progress—they are working to make photography better—technically, esthetically, creatively.

Photography can come of age. Photography will come of age—but whether that coming of age is hastened or retarded—only the photographers of today can decide. Through dissatisfaction comes change—and through change, properly directed, comes progress.—STELLA JENKS.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M=monochrome prints, C=color prints, T=color transparencies, SS=stereo slides, L=lantern slides, A=architectural prints, S=scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

SÃO PAULO (M.C.) Exhibited during September at Fronteiras Galeria. Data: Foto-Cine Clube Bandeirante, Rua Aravenhandes 316, São Paulo, Brazil.

WITWATERSAND (M.C.S.) Exhibited during September at Johannesburg Public Library and Durban Municipal Art Gallery. Data: Salon Secretary, Box 2285, Johannesburg, So. Africa.

INDIA (M.C.) Exhibited in Ahmedabad in Sept., Bombay in October. Data: T. F. Gell, Secy. Camera Pictorialists, Salapoor Road, Ahmedabad 1, India.

CLEVELAND (M.T.) Exhibited Sept. 8-26. Data: Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

TOKYO (M.T.) Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Takakura, 1864 Kichijōji, Near Tokyo, Japan.

NEW ZEALAND (M.T.) Exhibited beginning Oct. 4 at Art Gallery. Data: H. A. Laven, Salon Secy., P.O. Box 336, Hamilton, New Zealand.

NORTHWEST (M.) Exhibited Sept. 12-21 at Western Washington Fair, Puyallup. Data: Geo. Kiskadee, Auburn, Washington.

TORINO (M.) Exhibited Sept. 27 to Oct. 9. Data: Società Fotografica Subalpina, Via Bugno 25, Torino, Italy.

BANGALORE (M.S.) Exhibited Oct. 1-12 at Mysore Photographic Society. Data: K. Girmajli, 20 Sri Rama Rd., Bangalore 4, India.

IRISH (M.) Exhibited Oct. 20 to Nov. 1 at Dawson Hall. Data: Geo. McLean, Exhib. Secy., 11 Hume St., Dublin, Ireland.

HOUSTON (M.) Closes Sept. 15. Exhibited Oct. 12-26 at Museum of Fine Arts. Data: Katherine Wray, Museum of Fine Arts, Houston 5, Texas.

GHEENT (M.) Closes Sept. 21. Exhibited Oct. 31 to Nov. 9 at club. Data: Julien Tack, Secy., Nieuwland 37, Ghent, Belgium.

MISS. VALLEY (M.) Closes Sept. 24. Entry fee \$1.00 plus return postage. Exhibited 801-B & Folger, Oct. 5-18. Data: E. A. Tucker, MMS Carter Ave., St. Louis 7, Mo.

CHICAGO (M.) Closes Sept. 27. Entry fee \$2.00. Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSalle St., Room 1382, Chicago 4, Ill.

DOMINICAN REPUBLIC (M.C.T.) Closes Oct. 12. Exhibited Oct. 24-31 at Art Gallery. Data: Juan U. Garcia, Rosa Duarte 29, alto, Ciudad Trujillo, Dominican Republic.

MEXICAN (M.C.) Closes Oct. 15. Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Mies, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografica de Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

SANTA BARBARA (M.T.) Closes Oct. 18. Exhibited Nov. 1-10. Data: Wm. A. McBride, 1222½ State St., Santa Barbara, California.

HONG KONG (M.C.) Closes Oct. 18. Entry form and fee waived. Exhibited Dec. 1-4. Data: Se-Leuk Kwan, c/o Hang Shing Co. Ltd., 32 Bonham Strand East, Hong Kong, China.

VICTORIA (M.T.) Closes Oct. 18. Entry fee \$1.50 for prints. Exhibited Nov. 16-23 at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

ARIZONA STATE FAIR (M.T.) Closes Oct. 24. Entry fee \$1.50 for prints. Exhibited Nov. 7-16. Data: Miss Agnes Holt, Sup't. of Photography, Arizona State Fair, Phoenix, Ariz.

MINNEAPOLIS (M.C.) Closes Jan. 13. Entry fee \$2.00. Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

ROCHESTER (M.C.T.S.S.S.) Closes Feb. 12. Exhibited Mar. 6-25. Data: Lovell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

OTHER SALONS

ROYAL (M.C.T.S.S.S.A.M.P.) Exhibited at London, Leeds and Bristol Sept. 11 to Dec. 31. Data: Secy. Royal Photographic Society, 16 Princes Gate, London SW 7, England.

ANTWERP (M.C.) Exhibited Sept. 19-27 at Royal Zoological Society. Data: J. Em. Buissonier, 265 Dinslagestraat, Antwerp, Belgium.

LONDON (M.C.) Exhibited Sept. 13 to Oct. 11 at Royal Society of Painters in Water Colours. Data: Secy., London Salon of Photography, 26-27 Conduit St., New Bond St., London W.1, England.

CAPE TOWN (M.A.S.) Exhibited Sept. 22-27. Data: E. J. Smyth, Salon Secy., P.O. Box 2431, Cape Town, So. Africa.

STOCKHOLM (M.) Exhibited in October. Data: Swedish Master Competition, Box 2211, Stockholm 2, Sweden.

WESTERN ONTARIO (M.C.) Exhibited Sept. 19 to Oct. 12 at Williams Public Library and Art Museum. Data: A. E. Adams, 923 Maitland St., London, Ontario, Canada.

LIUBLJANA (M.) Closes Sept. 15. Exhibited Nov. 29 to Dec. 20. Data: Foto in Kino snariska Zvece, Lepi Pot 6, Ljubljana, Jugoslavia.

ZARAGOZA (M.) Closes Sept. 15. Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plano de Sao 7, Rejas, Zaragoza, Spain.

RHODESIAN (M.A.S.C.T.) Closes Sept. 20. Exhibited during October. Data: Max B. Kew, The Mashonaland Photographic Society, P.O. Box 2038, Salisbury, Southern Rhodesia, So. Africa.

RIO DE JANEIRO (M.C.Pres.T.) Closes Oct. 30, 1952. No fee. Exhibited in December at Hotel Outdindins. Data: L. A. Pinimati, Sociedade Fluminense de Fotografia, Caixa Postal 118, Rio de Janeiro, Brazil.

LUCKNOW (M.C.T.) Closes Dec. 15. Exhibited Feb. 6-Mar. 2. Data: S. H. H. Razi, 68 Yashwantrao, Allahabad 3, India.

BENGAL (M.) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data: D. K. Muckherjee, 248 Hindustani Park, Calcutta 29, India.

Salon Secretaries—NOTE: Send all salon notices to Ralph L. Mahon, 260 Forest Ave., Elmhurst, Ill. at the earliest possible date. You need not wait for your printed forms, a letter will do.

PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA

Forestry Building, State College, Penna.

CD Officers, 1952-1954

Mrs. Blanche Kolarik, APSA, of Chicago, Illinois will be the Chairman of the Color Division for the 1952-54 term. She is widely recognized for her outstanding exhibition record, for her efficient compilation of "Who's Who in Color Slide Photography" over many years, and for her untiring efforts in behalf of color photography in the Chicago area. Mrs. Kolarik served as CD Vice-Chairman during the past two years.

The Vice-Chairman will be Paul J. Wolf, APSA, of Hawthorne, N. Y. Mr. Wolf has also served the Color Division as Chairman of the Honors Proposal Committee, Eastern Editorial representative, and as Secretary during the 1950-52 term. His enthusiastic efforts for the advancement of color photography as an exhibitor, judge and exhibition director, as an officer of local color clubs, and as a PSA Committee Chairman, are widely known.

Merle S. Ewell, APSA, of Los Angeles, will serve as Secretary. Mr. Ewell has been for many years one of the leaders in his widely recognized local Color Camera Club, and has performed a most creditable service to the Color Division during the past two years as supervisor of the National Club Slide Competition with 138 Clubs from 35 States and several foreign countries taking part.

The Color Division is fortunate that three such able and experienced individuals, have agreed to accept major responsibility in the Division for the next two years. Our congratulations and best wishes go out to them on the eve of assuming their new tasks. G.F.J.

Tokyo Tidings

The Color Division Hospital Project has received the following note from the American Red Cross in Tokyo, Japan, which distributes the color slides we donate to U. N. Army and Navy Hospitals in Japan and Korea. We quote:

"During the past week we have received three boxes of color slides from you. We thank the wonderful members of the Photographic Society of America most heartily. They could not have come at a more opportune moment, as for the first time we had no back log of slides to fill our monthly quota of 3000 and those three boxes enabled us to fill the need on time."

The Red Cross quota of 3000 slides per month is only enough to provide slides for the hospitals now receiving service. To allow for an expansion of service we should be sending them at least 4000 slides per month. Actually, due to a slow-down in the number of slides being received we have in recent months been able to send only 2000 to 2500 slides a month. So as can be understood, slides are needed badly for this outstanding service to hospitalized service men and women. Please send whatever slides

you can, with a simple identification as to subject matter if possible, to Karl A. Baumgaertel, 353 31st Avenue, San Francisco, California.

Medal Winners in National

The fifteen medal winners—top slides of the 3468 entered in 1951-52 in the National Club Slide Competitions, has been announced by Merle S. Ewell, APSA, supervisor.

In Class AA, with 39 Clubs entered, the final winning individuals were: *First*: "Last Gleam" by H. N. Fulbright, Boston Camera Club; *Second*: "November Skies" by Mrs. F. N. Decker, Salt Lake Photochrome; *Third*: "R.R. Snow-Melter IV" by Harold Schwartz, Shorewood Camera Club; *Fourth*: "Lazy Canvas" by Helen C. Rahe, Ft. Dearborn-Chicago Camera Club; *Fifth*: "Breaking Surf" by Herbert Wehrich, Science Museum Photo Club.

In Class A, with 47 Clubs taking part, medals were awarded as follows: *First*: "Design in Glass" by David Murray, Rockefeller Center Camera Club; *Second*: "Secured" by Meida Hammond, Los Angeles Cinema Club; *Third*: "Ma's Glasses" by Art F. Shea, Tripod Camera Club; *Fourth*: "San Blas" by A. B. Hinkle, Diablo Camera Club; *Fifth*: "Dunes of Ilex Pass" by Ivan Murry, Taft Camera Club.

In the Class B contests with 52 Clubs enrolled, the awards were issued as follows: *First*: "Quo Vadis" by J. S. Boeckh, Toronto Camera Club; *Second*: "Routine Heroes" by E. G. Tozer, Toronto Camera Club; *Third*: "Pala" by George Merritt, Jackson Camera Club; *Fourth*: "Excelsior" by G. K. Smith, Equitable Life Camera Club; *Fifth*: "Patricia" by E. V. Mayer, Equitable Life Camera Club.

All clubs desiring to enroll in this series of five competitions in 1952-53 should contact at once Merle S. Ewell, 1422 W. 48th Street, Los Angeles 62, California. Clubs affiliated with the Color Division pay no entry fee, others pay \$4.00 or \$6.00 depending upon PSA membership.

Chantler Leads Who's Who

Dr. M. A. Chantler of New Toronto, Canada, topped "Who's Who in Color Slide Photography" for the period from July 1, 1951 to July 1, 1952, published elsewhere in this issue. Dr. Chantler was the only exhibitor to have slides accepted in every listed exhibition. He also led in total slide acceptances with an aggregate of 85. He was followed closely by Helen C. Manzer, APSA, of New York City, who had 84 acceptances in addition to judging one exhibition where judge's slides are not listed as accepted.

Other exhibitors who had more than 60 acceptances include: Karl A. Baumgaertel, APSA, San Francisco; Norman R. Brice, Clayton, Missouri; Louise Cramer, Salt Lake City; Joe M. Dixon, Roseville, Calif.;

Coming Color Exhibitions

PITTSBURGH ALL COLOR, Oct. 5-12, deadline Sept. 23. Four slides, \$1. Four prints, \$1 plus postage. Forms: James Dixon, 219 Seventeenth Av., Homestead, Pa.

TULSA, Oct. 13-14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa, Okla.

CHICAGO, Nov. 8-16, deadline Oct. 18. Four slides (all sizes), \$1. Forms: Arthur Papke, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLEY, Nov. 5-8, deadline Oct. 22. Four slides, \$1. Forms: E. A. Tucker, 2625 Carter Av., St. Louis 7, Mo.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

Edward A. Hill, APSA, Fleetwood, Pa.; H. J. Johnson, FPSA, Chicago; James A. Kirkland, Chicago; Chas. E. McKee, APSA, Sacramento, Calif.; Arthur Papke, Chicago; B. B. Randall, Orinda, Calif.; Mabel Ross, Salt Lake City; A. Stewart, Santa Barbara, Calif.; Mrs. Sandra Thaw, Washington, D. C.; and Adolf Vignale, New Toronto, Canada.

Color by First Class Mail

Starting July 7 and until further notice all Cine Kodak films, Kodachrome film 135, 35 and 828 will be returned by the Kodak Company to the customer by first-class mail. This will apply only to processing laboratories in the United States and Hawaii. No additional charge will be made for this service which is intended to avoid the many serious delays that have occurred in the use of third-class mail. Several months will elapse before notice of this change appears in the cartons and instruction sheets but the service is now in effect.

Whoops

On page 439 of the July issue we pulled a boo-boo. In W. K. Raxworthy's excellent article on 35mm leaders and trailers, the typesetter left out a couple of lines and the whole corps of proofreaders missed it.

The third paragraph should read: "According to the specification, the leader, including the tapered tongue, is the first 8 1/4 (8.228) inches of film, and the trailer is the last 1.87 inches. In addition to the tapered tongue, the 3 1/4 inches of leader include the equivalent of three 24 x 36mm frames ahead of the first exposure."

As it ran the statement didn't make too much sense but with the italicized portion put back in, it does.

Our apologies to you readers and to Mr. Raxworthy.—D. B.

Who's Who in Color Slide Photography 1951-52

In the following listing are the names of those who have had acceptances in at least two of the recognized exhibitions during the past season. Such listing is indicative of better than average ability in color slide making.

The period covered is approximately July 1, 1951 to July 1, 1952, with some irregularities represented by exhibitions held within the period but catalogs not available in time.

Only the following exhibitions are included ARIZONA, Bergen, CHICAGO, Cincinnati, Cleveland, Columbus, Cuba, Dixie, El Camino, HARTFORD 1951, HAWAII, Louisville, Milwaukee, Minneapolis, MISSISSIPPI VALLEY, Philadelphia, Pittsburgh, PSA, Rochester, Sacramento, Salt Lake City 1951, San Francisco, SOUTH-GATE (England) 1951, Southgate 1952, Southwest 1951, St. Louis, Toronto, Tulsa, Valparaiso (Chile), Victoria, Whittier, and Wilmington.

One Canadian show did not meet requirements for listing, nor did any of the foreign shows except the three listed. (Most foreign shows permit too many entries, or keep entries too long.) Altho finally included, three of the American shows were borderline in performance and future listing will depend upon improvements in those shows. On the other hand, five American and one English show (capitalized in the list) were so efficiently managed that they received "special recognition", including silver medals for their contributors.

Since nature photography exhibitions are covered by a separate "Who's Who", they are not included in this listing.

A total of 732 exhibitors are represented this year, a slight increase over the last year, tho the number of exhibitions is the same. In addition there were 971 contributors who were successful in only one exhibition, and more than 1000 who submitted entries and had none accepted.

Judges' slides are not included in the following list, but asterisks indicate how many exhibitions the individual has judged.

The "Who's Who" list is compiled annually by national committee member Blanche Kolarik, APSA, from card files (approximately 3600 individual cards) on which are recorded acceptances from the various exhibition catalogs. Catalog errors, variations in names and addresses, etc., require considerable investigation by direct inquiry. Color Division's cross reference files, and other sources developed for this purpose. Most such irregularities have been eliminated, but if there are any questions, these may be addressed directly to Mrs. Kolarik at 2824 S. Central Park Ave., Chicago 23, Illinois.

| Name and Location | Exh. | Slides |
|--|------|--------|
| Adams, Blanche, Phoenix, Ariz. | 3 | 4 |
| Adams, David F., Rochester, N. Y. | 2 | 4 |
| Adams, Frederic N., Staten Island, N. Y. | 2 | 2 |
| Adams, Mrs. Louis M., New York, N. Y. | 2 | 5 |
| Adams, M. Sgt. Leon L., New York, N. Y. | 3 | 6 |
| Agazzi, Alb., Jamaica, N. Y. | 5 | 8 |
| Agnew, Louise S., Chicago, Ill. | 26 | 54 |
| Agnew, Wallace G., Chicago, Ill. | 13 | 24 |
| Ahern, R. F., Los Angeles, Calif. | 23 | 42 |
| Altman, J. H., Rochester, N. Y. | 5 | 44 |
| Amundsen, Dr. Edwin E., Toronto, Canada | 23 | 46 |
| Andrzej, Eugene C., Akron, Ohio | 4 | 6 |
| Anderson, R. N., Detroit, Mich. | 7 | 16 |
| Archibald, James H., Amsterdam, N. Y. | 13 | 18 |
| Armstrong, A. Millard, Columbus, Ohio | 11 | 13 |
| Arneson, Gene, Kenosha, Wis. | 13 | 20 |
| Arrieta, J. H., San Francisco, Calif. | 14 | 15 |
| Ash, Bill, Ringgold, Ga. | 3 | 5 |
| Astor, Mercedes G., Sayville, L.I., N.Y. | 2 | 2 |
| Audrie, B. N., London, England | 2 | 2 |
| Ayres, Irene, Los Angeles, Calif. | 2 | 2 |

| Name and Location | Exh. | Slides |
|--|------|--------|
| Baigley, Edgar S., Manhattan, Kans. | 2 | 5 |
| Bahnsen, Eleanor, Yellow Springs, Ohio | 9 | 21 |
| Bailey, Robert M., Christchurch, New Zealand | 3 | 4 |
| Baltaze, Harry, New York, N. Y. | 4 | 7 |
| Bancroft, Catherine, San Francisco, Calif. | 3 | 4 |
| Banks, John L., Los Angeles, Calif. | 6 | 7 |

| Name and Location | Exh. | Slides |
|--|------|--------|
| Barber, E. Gordon, Middlesex, Eng. | *1 | 2 |
| Barrell, C. G., Menard, Calif. | 2 | 3 |
| Barrett, Dr. C. E., Salt Lake City, Utah | 5 | 9 |
| Barrett, Odessa H., Salt Lake City, Utah | 6 | 13 |
| Barton, Camella, Kaysville, Utah | 4 | 6 |
| Bausch, Dr. Leo, Roseville, Calif. | *20 | 22 |
| Bates, Woody, Stamford, Conn. | 3 | 4 |
| Baumberger, M. E., Portland, Ore. | 17 | 31 |
| Baumgartel, Karl A., San Francisco, Calif. | *29 | 67 |
| Baxter, Edith, Seattle, Wash. | 5 | 7 |
| Beckwith, Mary, Van Nuys, Calif. | 6 | 8 |
| Beckley, W. Mason, Deerfield, Mass. | 2 | 3 |
| Beene, Robert S., State College, Pa. | 2 | 3 |
| Benford, Samuel M., Mt. Vernon, N. Y. | 16 | 34 |
| Benzel, John, Covina, Calif. | 5 | 9 |
| Benzel, Olive, Covina, Calif. | 4 | 5 |
| Bouzine, Alexander P., Los Angeles, Calif. | 2 | 2 |
| Boyer, Kenneth, Milwaukee, Wis. | 2 | 3 |
| Borglund, M. G., San Francisco, Calif. | 19 | 30 |
| Borka, Egon, Chicago, Ill. | 8 | 8 |
| Bottencourt, J. D., Manchester, Eng. | 3 | 6 |
| Biedel, Clark W., M.D., Bremerton, Wash. | 13 | 19 |

| Name and Location | Exh. | Slides |
|---|------|--------|
| Biedenbach, John L., McConville, Ohio | 2 | 2 |
| Eidenberg, Rev. H., Oil City, Pa. | 24 | 57 |
| Bishop, DeWitt, Sacramento, Calif. | 5 | 9 |
| Bittman, Florence R., Jamaica, N. Y. | 9 | 17 |
| Blackman, Robert C., Rochester, N. Y. | 7 | 10 |
| Blaha, George W., Western Springs, Ill. | *2 | 5 |
| Blaha, Mildred, Western Springs, Ill. | 2 | 3 |
| Blakelock, Bernice A., Springfield, Mass. | 3 | 5 |
| Bockman, Dr. Geo. H., San Francisco, Calif. | 2 | 6 |
| Bockman, Mrs. Lee, San Francisco, Calif. | 2 | 3 |
| Bockh, J. S., Toronto, Canada | 2 | 5 |
| Bohlen, Robert A., Westwood, N. J. | 3 | 3 |
| Boller, Stanley, M.D., Los Angeles, Calif. | 2 | 5 |
| Bostain, C. W., Cincinnati, Ohio | 2 | 5 |
| Bothe, Hans, Riverside, Calif. | 3 | 3 |
| Boys, Jean, Chicago, Ill. | 2 | 2 |
| Bradley, Dr. John P., Martinez, Calif. | 3 | 3 |
| Brant, Warren E., Minneapolis, Minn. | 2 | 2 |
| Brauer, Geo. F., Los Angeles, Calif. | 4 | 10 |
| Reidenbach, R., Pittsburgh, Pa. | 19 | 30 |
| Brennan, Mac, Salt Lake City, Utah | 3 | 9 |
| Brethauer, Helen, Oakland, Calif. | 2 | 3 |
| Brice, Norman R., Clayton, Mo. | 31 | 81 |
| Britten, E. J., Honolulu, T. H. | 2 | 2 |
| Britton, Ivy M., Glen Elder, Ill. | 2 | 2 |
| Broadhead, Eleanor, Salem, Mass. | 2 | 4 |
| Brooklyn, Robert F., Berkeley, Calif. | 2 | 2 |
| Brookins, Glenn E., San Bernardino, Calif. | 16 | 24 |
| Brown, R. G., Phillipsburg, N. J. | 2 | 1 |
| Brown, Albert N., Chicago, Ill. | 12 | 22 |
| Brown, Clarke G., Los Angeles, Calif. | 4 | 5 |
| Brown, Douglas M., Salt Lake City, Utah | 2 | 3 |
| Brown, Earle W., Detroit, Mich. | 5 | 8 |
| Brown, W. R. J., Rochester, N. Y. | 5 | 6 |
| Bruhl, Luella, San Bernardino, Calif. | 4 | 9 |
| Brumfield, T. R., Columbus, Ohio | 9 | 21 |
| Buhr, N. G., Honolulu, T. H. | 7 | 12 |
| Bullard, Elsie C., Chicago, Ill. | 6 | 8 |
| Burgess, Dr. J. F., Westmont, Canada | 6 | 8 |
| Burton, Mildred, Atlanta, Ga. | 2 | 2 |
| Bush, John A., Oklahoma City, Okla. | 4 | 4 |
| Buxler, James P., Chicago, Ill. | 3 | 3 |
| Buxton, Eugenia, Memphis, Tenn. | 25 | 38 |
| Bryce, Malcolm L., Petaluma, Calif. | 5 | 7 |
| Byrkit, Margaret, Long Beach, Calif. | 9 | 13 |
| Byrne, Zora Kunhart, Hopkins, Mich. | 2 | 2 |

| Name and Location | Exh. | Slides |
|--|------|--------|
| Camping, Roger H., Rochester, N. Y. | 2 | 3 |
| Cannon, Jack, San Francisco, Calif. | *1 | 2 |
| Carroll, Dr. E. J., Kenosha, Wis. | 2 | 2 |
| Carlson, Esther J., Chicago, Ill. | 6 | 7 |
| Carter, Irma Louise, Manhattan Beach, Calif. | 15 | 24 |
| Chamberlain, Harry L., Drexel Hill, Pa. | 3 | 3 |
| Chambers, C. V., Tustin, Calif. | 3 | 3 |
| Chandler, Dr. M. A., New Toronto, Canada | 3 | 12 |
| Chase, Margaret B., Denver, Colo. | 6 | 85 |
| Chap, John, Welwyn, England | *1 | 2 |
| Cherpening, J. K., Marietta, Ohio | 3 | 6 |
| Christensen, Mack, Maywood, Ill. | 2 | 3 |
| Church, Eleanor B., New York, N. Y. | 7 | 10 |
| Cismondi, Ed. L., San Jose, Calif. | 3 | 5 |
| Clark, Dr. Clayton N., Chicago, Ill. | 2 | 2 |
| Clark, L. S., Minneapolis, Minn. | 5 | 8 |
| Clary, Irwin R., Berkeley, Calif. | 2 | 2 |
| Clayton, Edward L., Toledo, Ohio | 4 | 4 |
| Clemens, George M., McConville, Ohio | 7 | 9 |
| Clement, Luther A., Philadelphia, Pa. | 2 | 4 |

| Name and Location | Exh. | Slides |
|--|------|--------|
| Clemon, Corvella, Chicago, Ill. | 2 | 3 |
| Colby, Harold L., Oswego, N. Y. | 4 | 9 |
| Coleman, W. L., San Bernardino, Calif. | 19 | 24 |
| Colton, Victor N., Mt. Vernon, N. Y. | 3 | 5 |
| Colwell, Pauline C., Champaign, Ill. | 3 | 3 |
| Conklin, D. R., Chicago, Ill. | 4 | 5 |
| Conner, John H., St. Louis Park, Minn. | 5 | 7 |
| Conrath, P. A., Webster Groves, Mo. | 5 | 8 |
| Cook, Clarence D., Lakeside, Mich. | 2 | 2 |
| Cooke, Arthur J., Los Angeles, Calif. | 14 | 21 |
| Cooper, Alfred W., Worland, Wyo. | 18 | 25 |
| Cooper, J. L., Evansville, Ind. | 2 | 3 |
| Copenhaver, Elbert R., Exeter, Calif. | 2 | 3 |
| Craig, John L., Miami, Fla. | 6 | 6 |
| Cramer, Louise, Salt Lake City, Utah | 27 | 72 |
| Crawford, George, St. Louis, Mo. | 6 | 7 |
| Crawford, Hammond, Mantua, Ohio | 2 | 2 |
| Crofts, Verna L., Chicago, Ill. | 4 | 7 |
| Cubitt, Ellen E., Toronto, Canada | 2 | 2 |
| Cunning, Virgil A., Corona, Calif. | 3 | 4 |
| Cutak, Ladislav, St. Louis, Mo. | 4 | 4 |

| Name and Location | Exh. | Slides |
|--|------|--------|
| Dale, Alan J., Milwaukee, Wis. | 5 | 9 |
| Darby, Russell E., Westfield, N. J. | 15 | 15 |
| Darling, John S., Chicago, Ill. | 2 | 5 |
| Dart, Helen M., Chicago, Ill. | 2 | 2 |
| Davis, Bruce R., Salt Lake City, Utah | 7 | 12 |
| Davison, John, Oakland, Calif. | 4 | 4 |
| Dearyne, Howard, Williamsburg, Va. | 2 | 5 |
| De Asa, J. A., Elmhurst, N. Y. | 2 | 3 |
| Decker, Mrs. F. M., Salt Lake City, Utah | 2 | 4 |
| Deeming, G. T., London, England | 3 | 5 |
| Defner, W. J., Burlington, Wis. | 2 | 4 |
| Dell, H. C., Toronto, Canada | 8 | 17 |
| Depiere, Rev. C. M., Riverville, Wash. | 3 | 3 |
| Derwich, C. F., Detroit, Mich. | 2 | 4 |
| Desmond, Alice Curtis, Newburgh, N. Y. | 2 | 6 |
| Devey, Anne Pilger, Chicago, Ill. | 6 | 9 |
| Dixon, James L., Homestead, Pa. | *1 | 1 |
| Dixon, Joe M., Roseville, Calif. | 26 | 61 |
| Dobrich, Edward, Cleveland, Ohio | 4 | 6 |
| Duella, Robert, San Bernardino, Calif. | 3 | 3 |
| Dollard, Russell, Kansas City, Mo. | 4 | 4 |
| Doolittle, James E., Ossining, N. Y. | 11 | 13 |
| Douglas, Bruce, Toronto, Canada | 3 | 5 |
| Duw, G. Wayne, Stanford, Calif. | 3 | 4 |
| Drelich, Edward, Decatur, Ill. | 2 | 2 |
| Ducker, Pete, Jr., La Canada, Calif. | 5 | 6 |
| Duncan, Vernon P., Los Angeles, Calif. | 2 | 2 |
| Dussall, Albert H., Galesburg, Ill. | 13 | 19 |

| Name and Location | Exh. | Slides |
|---|------|--------|
| Eames, Dr. E. Leslie, Los Angeles, Calif. | 2 | 4 |
| Eaton, Wm. G. M., Toronto, Canada | 3 | 5 |
| Eldred, Ernst, Jackson Heights, N. Y. | 7 | 11 |
| Eberole, Jean, Santa Ana, Calif. | 2 | 3 |
| Eckert, Linda Grace, Richmond Heights, Mo. | 2 | 4 |
| Edgemoor, Jean M., Rochester, N. Y. | 15 | 21 |
| Edkins, Thomas R., Montebello, Calif. | 5 | 8 |
| Eldon, J. F., Melrose, Mass. | 3 | 3 |
| Ellis, Wm. P., San Diego, Calif. | 3 | 3 |
| Elster, Irene, Chicago, Ill. | 2 | 4 |
| Engel, Frederick W., Jamaica, N. Y. | 2 | 2 |
| Ergenbright, Eric L., North Hollywood, Calif. | 4 | 5 |
| Ewell, Merle S., Los Angeles, Calif. | *41 | 1 |

| Name and Location | Exh. | Slides |
|---|------|--------|
| Falkenstein, John A., Thomaston, Pa. | 2 | 2 |
| Falconer, Frank R., Oakland, Calif. | 13 | 30 |
| Faught, Dr. Francis Ashley, Philadelphia, Pa. | 13 | 19 |
| Fay, Grace, Hackensack, N. J. | 7 | 11 |
| Feagans, Katherine, Bremerton, Wash. | 9 | 9 |
| Feather, Helen E., Boreman, Mont. | 2 | 2 |
| Feldman, Clara, Brooklyn, N. Y. | 4 | 8 |
| Feld, Fred, Zurich, Switzerland | 2 | 4 |
| Ferguson, Don, Salt Lake City, Utah | 3 | 3 |
| Fernandes, Frank J., E. Rochester, N. Y. | 5 | 5 |
| Ferris, Raymond, Cooma, Australia | 3 | 5 |
| Fields, Elmore, Phoenix, Ariz. | 3 | 3 |
| Fields, Geraldine, Phoenix, Ariz. | 5 | 8 |
| Finne, Mrs. Vella L., Long Beach, Calif. | 16 | 37 |
| Fish, John L., Rochester, N. Y. | 2 | 2 |
| Fisher, Thomas J., Staten Island, N. Y. | 3 | 5 |
| Fistow, Herbert Jerome, Brooklyn, N. Y. | 9 | 17 |
| Fletcher, Garland B., Urbana, Ill. | 4 | 4 |
| Foley, George E., Boston, Mass. | 3 | 3 |
| Fondiller, Harvey V., New York, N. Y. | 5 | 6 |
| Fong, Ray, Willows, Calif. | 3 | 3 |
| Foote, Howard E., New York, N. Y. | 3 | 4 |
| Foster, J. Alan, San Diego, Calif. | 8 | 13 |
| Frank, Robert E., York, Pa. | 2 | 2 |
| Freemont, Robert, Dallas, Wis. | 2 | 2 |
| French, Elizabeth S., Los Angeles, Calif. | 2 | 6 |
| French, Geo. E., Los Angeles, Calif. | 2 | 5 |
| Friedman, Mortimer L., Washington, D. C. | 6 | 8 |

| Name and Location | Exh. | Slides | Name and Location | Exh. | Slides | Name and Location | Exh. | Slides |
|---|------|--------|--|------|--------|---|------|--------|
| Friend, V. R., Visalia, Calif. | 8 | 10 | Hundt, Hilbert H., Jr., Chicago, Ill. | 2 | 2 | MacDonald, Angus, London, England | 3 | 4 |
| Frout, Francis R., Kansas City, Mo. | 18 | 20 | Hungerford, Homer, Dallas, Texas | 17 | 51 | MacDonald, Peter, Angus, London, England | 2 | 4 |
| Frout, George, Fort Lee, N. J. | 4 | 4 | Hunter, C. W. L., Washington, D. C. | 2 | 3 | MacMullin, Smith, Inglewood, Calif. | 15 | 32 |
| Fuller, M. Johnson, Riverside, Ill. | 6 | 9 | Hutchinson, Edward W., Sharon, Conn. | 8 | 13 | Maddox, Arthur W., Norwalk, Calif. | 4 | 8 |
| Fuson, Maxine E., Grand Rapids, Mich. | 3 | 3 | | | | Mahoney, Les, Phoenix, Ariz. | 13 | 64 |
| G | | | | | | | | |
| Ganschew, James J., New Orleans, La. | 14 | 19 | Iann, Fressa Baker, Yellow Springs, Ohio | 2 | 2 | Malek, Joseph J., Stony Creek Mills, Pa. | 2 | 5 |
| Gardner, Barbara S., Salt Lake City, Utah | 2 | 4 | Irid, Floyd A., Stensville, Calif. | 5 | 6 | Manzer, Helen C., New York, N. Y. | 2 | 3 |
| Garlick, F. A., North Plainfield, N. J. | 3 | 5 | Irvine, Eleanor, Berkeley, Calif. | 3 | 8 | March, T. C., Lincoln, England | 2 | 3 |
| Garrette, E. T., Phoenix, Ariz. | 3 | 6 | Ito, Monte, Honolulu, T. H. | 11 | 14 | Marion, J. L., Philadelphia, Pa. | 2 | 3 |
| Gatlin, Victor N., Tulsa, Okla. | 6 | 8 | | | | Marker, Mrs. Estelle, Oakland, Calif. | 8 | 10 |
| Geddes, Carl, New York, N. Y. | 2 | 5 | J | | | Marke, L. F., Pittsburgh, Pa. | 8 | 12 |
| Gehrszner, Gabby, Sacramento, Calif. | 4 | 4 | Jacob, Edward L., San Francisco, Calif. | 2 | 5 | Marlowe, C. A., Cheshire, England | 2 | 4 |
| Getzenlander, C. W., Forest Grove, Ore. | 4 | 5 | Jacobson, Ralph M., Minneapolis, Minn. | 2 | 4 | Marshall, Harry M., Shaker Heights, Ohio | 9 | 10 |
| Gibson, H. Lou, Rochester, N. Y. | 1 | 1 | Jahn, Burton W., Milwaukee, Wis. | 6 | 10 | Mason, H. James, Los Angeles, Calif. | 10 | 16 |
| Gibbs, Ray, Jr., Baltimore, Md. | 5 | 5 | Javurek, Wm. J., Cicero, Ill. | 13 | 20 | Matz, Raymond A., Chicago, Ill. | 2 | 4 |
| Gill, Joseph B., Salt Lake City, Utah | 2 | 4 | Jeffers, Mrs. Pearl, Detroit, Mich. | 4 | 5 | Mayer, Edmund V., Bronx, N. Y. | 2 | 4 |
| Gilleland, Paul S., St. Louis, Mo. | 93 | 5 | Jenkins, Betty J., Oak Hill, Ohio | 2 | 2 | Mayhew, C. L., San Francisco, Calif. | 2 | 3 |
| Gillespie, Du, Chicago, Ill. | 4 | 5 | Jontes, Rene, Luxembourg, Grand Duchy | 3 | 4 | Mayhew, Norma W., San Francisco, Calif. | 3 | 8 |
| Gingrich, Audrey, Detroit, Mich. | 7 | 11 | Johak, Robert E., Altos, Ill. | 2 | 2 | McClary, Wm. N., Rochester, N. Y. | 5 | 5 |
| Gilston, Harold, Anaheim, Calif. | 7 | 10 | Johnson, Alton, Santa Barbara, Calif. | 5 | 5 | McDonald, Elton Orem, Falls Church, Va. | 2 | 4 |
| Clark, Herman, New York, N. Y. | 7 | 8 | Johnson, Carston W., Pleasanton, N. Y. | 12 | 16 | McGregor, Katherine, Toronto, Canada | 3 | 7 |
| Goldberg, Virginia, Reading, Ohio | 16 | 20 | Johnson, Geo. F., State College, Pa. | 19 | 42 | McKee, Chas. B., Sacramento, Calif. | 25 | 76 |
| Goldman, Edna, Great Neck, N. Y. | 7 | 13 | Johnson, G. Lewis, Winthrop, Maine | 22 | 74 | McKinnis, Jack, Los Angeles, Calif. | 13 | 22 |
| Goldman, Robert J., Great Neck, N. Y. | 27 | 56 | Johnson, H. J., Chicago, Ill. | 28 | 74 | McKinzie, F. C., Oakland, Calif. | 3 | 3 |
| Goldback, Jack A., Forest Hills, N. Y. | 12 | 22 | Johnson, James T., Santa Barbara, Calif. | 2 | 2 | McLeod, Ethel M., San Francisco, Calif. | 5 | 9 |
| Goldstein, Dr. Chas., New York, N. Y. | 5 | 6 | Johnson, Dr. Oland, Bloomington, Ill. | 5 | 9 | McSherry, Mrs. Amelia K., Kew Gardens, N. Y. | 13 | 26 |
| Goodman, G. N., London, England | 2 | 2 | Jones, Ralph E., Columbus, Ohio | 14 | 28 | Medbery, Mrs. Lorena L., Arlington, Ill. | 2 | 6 |
| Goodman, S. Allen, Waterloo, Wyo. | 2 | 3 | Jones, Mrs. R. M., Prescott, Ariz. | 2 | 2 | Meisel, Hyman, Rochester, N. Y. | 3 | 6 |
| Gray, Chas., Oxnard, Calif. | 2 | 6 | Jones, Wesley F., Alhambra, Calif. | 2 | 2 | Mengel, John B., San Francisco, Calif. | 3 | 6 |
| Gray, D. W., Franklin, Pa. | 26 | 57 | Judy, Mrs. Margaret, Los Angeles, Calif. | 4 | 5 | Merrifield, Nelson, Fort Arthur, Canada | 17 | 33 |
| Gray, Clark A., Topeka, Kans. | 2 | 4 | | | | Merrill, Fred R., Los Angeles, Calif. | 2 | 4 |
| Gray, Larry, St. Louis, Mo. | 6 | 9 | K | | | Miller, Art, Redlands, Calif. | 3 | 4 |
| Gray, Mrs. Lillian, Chicago, Ill. | 3 | 4 | Karlson, Goran, Vasteras, Sweden | 3 | 5 | Miller, Harry, Redlands, Calif. | 2 | 4 |
| Gray, Ralph E., Blanco, Texas. | 6 | 10 | Karlsten, Evald, Gothenburg, Sweden | 2 | 2 | Miller, Lowell, Rochester, N. Y. | 2 | 4 |
| Green, Chas. H., Richmond, Calif. | 5 | 8 | Kassheimer, Joseph, Bergenfield, N. J. | 2 | 2 | Miller, Paul L., Seattle, Wash. | 2 | 4 |
| Green, George E., Grand Junction, Colo. | 3 | 5 | Kassman, Vitzel L., Hartford, Conn. | 2 | 2 | Miller, Wm. D., Santa Ana, Calif. | 2 | 4 |
| Greenwood, H. W., Hollywood, Calif. | 23 | 41 | Kesting-Dorville S., Miami Springs, Fla. | 2 | 2 | Miner, Henry C., Jr., Riverside, Conn. | 13 | 21 |
| Greenough, Louise K., Batte, Mont. | 2 | 2 | Keach, Estelle, Racine, Wis. | 2 | 2 | | | |
| Gregory, Mrs. J. V. C., Dayton, Ohio | 6 | 8 | Keller, Louise, Chicago, Ill. | 9 | 15 | | | |
| Griffin, Betta, Stamford, Conn. | 2 | 5 | Kember, N. F., London, England | 3 | 5 | | | |
| Gruber, Jerrold M., Chicago, Ill. | 4 | 6 | Kemmerer, Ralph S., Castro Valley, Calif. | 2 | 4 | | | |
| Gram, Germaine Anna, Rochester, N. Y. | 4 | 5 | Kemp, Wm. B., Detroit, Mich. | 2 | 2 | | | |
| Grave, John E., Hutchinson, Kans. | 2 | 2 | Kendall, Walter, Los Angeles, Calif. | 2 | 2 | | | |
| Greiner, Cora A., Chicago, Ill. | 3 | 4 | Kende, Dr. T. Norbert, Louisville, Ky. | 2 | 3 | | | |
| H | | | | | | | | |
| Haines, Harry, New York, N. Y. | 19 | 43 | Kendrick, A. M., Riverville, Wash. | 12 | 21 | Mishkin, Dan, Smithville, Ohio | 1 | 1 |
| Hait, Dr. Grant, Rochester, N. Y. | 23 | 41 | Kennedy, Joe E., Tulsa, Okla. | 18 | 36 | Mitchell, H. G., Chicago, Ill. | 2 | 4 |
| Hallack, Louis W., Fort Klamath, Ore. | 4 | 4 | Kidder, Charles, Hamilton, Canada | 3 | 6 | Mitchell, Harry L., Chicago, Ill. | 2 | 4 |
| Hamil, Gladys E., Ames, Iowa | 3 | 6 | Kidwell, O. A., Pasadena, Calif. | 17 | 30 | Modjesko, John C., Cleveland, Ohio | 2 | 2 |
| Hansen, Mrs. Alice M., La Mesa, Calif. | 2 | 2 | Kinberger, J. X., Louisville, Ky. | 10 | 13 | Moeller, Karl Johan, Helsingborg, Sweden | 5 | 7 |
| Hansen, Arne L., Harvey, Ill. | 2 | 2 | King, Alan G., Clayton, Mo. | 2 | 5 | Morley, Wm. M., Washington, D. C. | 2 | 5 |
| Hanson, L. B., Minneapolis, Minn. | 2 | 2 | King, Betty, Los Angeles, Calif. | 3 | 5 | Morton, Howard S., West Hartford, Conn. | 2 | 5 |
| Hardin, Dale R., Minneapolis, Minn. | 5 | 13 | Kirkland, James L., Chicago, Ill. | 30 | 65 | Morton, Mrs. Janette, Chicago, Ill. | 2 | 5 |
| Harding, Irene, Moab, Utah | 2 | 2 | Kjorlie, E. A., Iron Mountain, Mich. | 2 | 3 | de Moys, Angel, La Habana, Cuba | 26 | 53 |
| Harley, H. R., London, England | 2 | 2 | Klein, A. C., Milwaukee, Wis. | 10 | 30 | Moyer, Eleanor, Santa Barbara, Calif. | 3 | 9 |
| Haskell, Dr. E. Wm., Santa Ana, Calif. | 4 | 6 | Kleinschmidt, R. H., Rochester, N. Y. | 3 | 6 | Moyer, James A., Santa Barbara, Calif. | 3 | 9 |
| Hawley, Robert W., New York, N. Y. | 4 | 9 | Kline, Lee B., La Canada, Calif. | 5 | 6 | Moyse, M., London, England | 3 | 6 |
| Hayes, Lenore Bliss, Brookfield, Ill. | 4 | 4 | Klopp, Lenore M., Los Angeles, Calif. | 2 | 3 | Muench, Emil, Santa Barbara, Calif. | 19 | 40 |
| Hayward, Elva H., Long Beach, Calif. | 2 | 3 | Klos, Albert, Los Angeles, Calif. | 6 | 11 | Muller, John G., E. Rochester, N. Y. | 1 | 1 |
| Haz, Mrs. Louise, Miami, Fla. | 18 | 30 | Knepp, Thomas H., Stroudsburg, Pa. | 3 | 8 | Mumm, Jacob, Ashland, Calif. | 7 | 15 |
| Heffer, Russell E., Bedford, New Scotia | 2 | 4 | Knipe, Robert C., New York, N. Y. | 3 | 5 | Munser, Percy, Berkhamsted, England | 4 | 4 |
| Hedner, Irene M., Albany, N. Y. | 3 | 5 | Kolarik, Blanche, Chicago, Ill. | 44 | 44 | Murphy, J. Sherwin, Chicago, Ill. | 3 | 4 |
| Heidebrecht, Dave, St. Catharines, Canada | 3 | 4 | Koller, Harry K., Rochester, N. Y. | 3 | 3 | Murphy, Roy H., Whitlir, Calif. | 4 | 5 |
| Heller, Frank J., Bartlesville, Okla. | 1 | 2 | Kolomic, John J., Elmira, N. Y. | 3 | 5 | Murray, David A., East Orange, N. J. | 9 | 16 |
| Hendricks, Bartlett, Pittsfield, Mass. | 4 | 7 | Kopke, Monte, Chicago, Ill. | 2 | 2 | Murray, Thos. F., Rochester, N. Y. | 6 | 6 |
| Hendricks, H. J., Berkeley, Calif. | 2 | 4 | Kowrach, Rev. Edward J., Medical Lake, Wash. | 2 | 2 | Mylar, Les, Carmel, Calif. | 2 | 3 |
| Henriques, Vera N., Berkeley, Calif. | 2 | 2 | | | | | | |
| Herrick, George E., Los Angeles, Calif. | 4 | 7 | Kral, Robert, Dayton, Ohio | 2 | 2 | N | | |
| Hewitt, E. A., London, England | 2 | 3 | Kramer, Ludwig, Pleasantville, N. Y. | 21 | 31 | Naraski, Ralph, Honolulu, T. H. | 2 | 5 |
| Hibdon, Carl & Grace, La Grange, Ill. | 2 | 3 | Kriete, Russel, Chicago, Ill. | 9 | 18 | Nash, E. E., Hartford, Conn. | 2 | 4 |
| Hiett, Lawrence D., Toledo, Ohio | 2 | 6 | Krimmel, John A., Denver, Colo. | 9 | 15 | Neis, Richard A., Burlington, Vt. | 2 | 3 |
| Hildebrand, Joel H., Berkeley, Calif. | 10 | 12 | Kroeger, Paul M., Minneapolis, Minn. | 2 | 3 | Nelson, Ed, Berkeley, Calif. | 2 | 3 |
| Hillbrey, R. S., London, England | 3 | 7 | Kroeger, Elton W., Monterrey, Mexico | 5 | 8 | Nelson, June M., Deerfield, Ill. | 20 | 29 |
| Hill, Edward A., Fleetwood, Pa. | 25 | 67 | Kubilis, Paul L., Chicago, Ill. | 4 | 5 | Nelson, Robert R., Denver, Colo. | 11 | 15 |
| Hill, J. Lawrence, Rochester, N. Y. | 2 | 2 | Kurtz, Elmer W., Minneapolis, Minn. | 4 | 5 | Neshitt, E. A., Tulsa, Okla. | 2 | 2 |
| Hilton, A. H., Porterville, Calif. | 8 | 12 | Kyle, Marguerite, Columbus, Ohio | 12 | 15 | Neshutt, Ruth E., Los Angeles, Calif. | 2 | 4 |
| Hirt, Gen. G., Chapman Camp, Canada | 2 | 2 | | | | Newman, A., Oakland, Calif. | 3 | 4 |
| Hodge, Richard L., Oregon, N. Y. | 2 | 3 | L | | | Nicholson, Mrs. Viola S., Wilmette, Ill. | 2 | 2 |
| Hodgson, John F., San Mateo, Calif. | 4 | 10 | Ledensohn, Burton H., San Francisco, Calif. | 2 | 3 | Nicol, Ruth J., Butte, Mont. | 16 | 20 |
| Hogan, Edith, Oklahoma City, Okla. | 3 | 3 | Lancet, Grace H., Chicago, Ill. | 4 | 7 | Nipkow, P., New York, N. Y. | 12 | 21 |
| Holloway, Joanne B., Los Angeles, Calif. | 4 | 7 | Lank, Maurice, Los Angeles, Calif. | 3 | 5 | Nothnast, Robt. F., Toledo, Ohio | 2 | 2 |
| Holt, Agnes M., Phoenix, Ariz. | 4 | 6 | Laurer, Robert J., Milwaukee, Wis. | 2 | 2 | Norgard, Mrs. Eugenia D., Los Angeles, Calif. | 14 | 20 |
| Holton, John J., St. Louis, Mo. | 2 | 4 | Lawres, Irving, Scarsdale, N. Y. | 2 | 3 | Norgard, Floyd L., Los Angeles, Calif. | 8 | 15 |
| Homan, Clarence, Chicago, Ill. | 7 | 12 | Lawler, Timothy M., Jr., Kenosha, Wis. | 3 | 3 | Norris, Dorothy L., New York, N. Y. | 5 | 7 |
| Hops, Donald S., Bronx, N. Y. | 5 | 5 | Levy, Samuel L., Harrisburg, Ill. | 2 | 2 | | | |
| Hopkins, John O., Jr., Wilmington, Dela. | 6 | 8 | Lewis, Edwin W., Riverside, Conn. | 6 | 10 | P | | |
| Hornor, R. B., Chicago, Ill. | 4 | 4 | Lewis, Floyd A., Hollis, N. Y. | 17 | 28 | Ochner, Dr. B. J., Durango, Colo. | 6 | 7 |
| Hornor, Wm. C., Tulsa, Okla. | 6 | 8 | Lewis, Michael W., Maypoth, N. Y. | 3 | 5 | Ogrosen, Gonzale V., Havana, Cuba | 2 | 6 |
| Hoss, Mary Adia, Tulsa, Okla. | 2 | 2 | Limberg, Thomas, Minneapolis, Minn. | 17 | 40 | Ossmond, Rachel, Chicago, Ill. | 24 | 42 |
| Hoss, Chas. A., Homewood, Ill. | 20 | 25 | Lindsay, Mrs. Henry, Denver, Colo. | 2 | 3 | Owen, Mrs. Ethel F., Riverside, Ill. | 9 | 12 |
| Hows, Walter, Pittsburgh, Pa. | 3 | 7 | Loech, Kurt, Flushing, N. Y. | 2 | 2 | | | |
| Houston, Florence K., Berea, Ohio | 8 | 9 | Lorenz, Anthony J., Los Angeles, Calif. | 4 | 4 | O | | |
| Huckles, Harold A., Sewickley, Pa. | 2 | 2 | Love, Paul, Glendale, Calif. | 42 | 6 | Padus, I. E., Los Angeles, Calif. | 6 | 8 |
| Hughes, Bob, El Cerrito, Calif. | 18 | 44 | Lowenthal, Arthur E., Rochester, N. Y. | 2 | 2 | Page, Ralph E., Jr., Weathersfield, Conn. | 2 | 2 |
| Hughes, Donald, Rochester, N. Y. | 2 | 3 | Lundy, Stuart M., Toronto, Canada | 2 | 2 | Pagel, Victor, Milwaukee, Wis. | 7 | 12 |
| Hult, Betta Henderson, Chicago, Ill. | 3 | 3 | Lynch, Kenneth C., Tulsa, Okla. | 4 | 4 | Fahner, Isa Bell, Evanston, Ill. | 2 | 2 |
| | | | Lynch, Michael R., State College, Pa. | 9 | 13 | Paske, Arthur, Western Springs, Ill. | 30 | 69 |
| | | | | | | Parker, Geo. W., Bloomington, Ill. | 2 | 2 |



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TD Executive Committee Meets



When the brass hats of the Technical Division gathered for an Executive committee meeting at Anasco Lake, near Binghamton, recently, they took time out to watch the birds. In the usual order, those seated are: Walter Litten, Joseph Friedman, George Eaton, William Swann and H. Lou Gibson. Standing: Fritz Dersch, Frank Carlson, Earl Clark, Norris Harkness, Hubert Scheffy, Paul Arnold, R. C. Hakanson, Herbert MacDonough.

PSA NATURE DIVISION

HARRY R. REICH, APSA
286 Schenck St., No. Tonawanda, New York

More Nature Exhibitions In Process

If it appears to the readers of this column that the advent of more new nature exhibits is of sufficient interest to rate top billing in this column month after month please remember that as chairman of the Nature Division it is my business and extreme pleasure to sell Nature Photography to the PSA member-body, and to the world at large. The advent of new shows reflects an increased interest in our favorite form of photography and should furnish the necessary impetus to increase the membership in the Nature Division and also in the Society.

This past week the writer received a request to furnish the minimum requirements for Nature Division approval of a nature section to an exhibition of photography conducted by the Newcastle-upon-Tyne Photographic Society in Northumberland, England. The Newcastle show is not a new exhibit but it is their intention to conduct their spring show to conform with PSA practices in order that they might be favored with PSA sanction and approval. The Nature Section I feel certain is new to the show. The information requested has been furnished them and they have been advised that the official Nature Division mailing list is available to them if they wish it.

On this very day I am in receipt of a letter from the Secretary of The Syracuse Camera Club. I take the liberty of quoting from this letter for your approval.

"I read with interest your article in the PSA Journal on Nature Salons. The Syracuse Camera Club is planning a salon for May of 1953. Our first consideration is to keep the cost of it down to a point where we will not go into debt. We also have a relatively small active membership who can be counted

on to do the actual work.

"We are considering adding a nature section in our salon. First, what are the minimum requirements to meet PSA Nature Division approval? Secondly, if we had such a section, would we get enough response to make the effort worth while? We would like to support your efforts if it is possible."

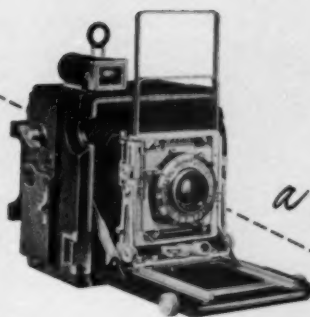
The Salon Committee of the Syracuse Camera Club is meeting with some of the Rochester Salon Committee on Wednesday night, July 30th, in Rochester. I shall make it a point to be present at that meeting and I assure you their committee will have all the necessary information for having the show recognized by the Nature Division of PSA and all the advice I can render. It will be up to you nature photographers, however, to furnish the necessary support to the show to guarantee its success. I am counting on all of you to do just that.

Permanent N.D. Print and Slide Sets

As most of you know the Nature Division has three permanent sets of nature prints and also several sets of nature slides for circulation. These sets have proven very popular as programs for camera clubs since they were first announced, numerous clubs have requested these sets and to date they have not had them. The print sets have been scheduled in defined areas in order to save as much expense in shipping charges as possible to the clubs requesting them.

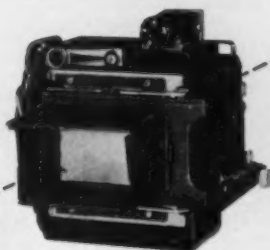
Scheduling them in this manner makes it possible to send out a set of prints, say for instance, to the middle west area so that the club first on the schedule will receive the prints postpaid. They will then mail them to the second club prepaid. That club will then mail them to the next club, pay-

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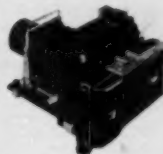
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ing the postage when they mail them. In that way each club has but one shipping charge to pay, and the Nature Division has but one postage to pay per set for a given area.

Several of these sets will soon complete such schedules and will be returned for re-scheduling. If your club has previously made requests for print sets and has not as yet had them please make a second request now before schedules are again completed for these sets.

Requests for print sets should be made to Dr. Stanley H. Seeman, 331 Euclid Avenue, Kenmore 17, New York. Requests for slide sets are to be made to Louise K. Broman, APSA, 6058 South Troy St., Chicago 29, Illinois.

New York State Museum Announces Second Exhibition of Nature Photography

The New York State Museum has announced its second exhibition of nature photography which consists of a series of six different exhibits occurring on alternate months beginning with the month of December 1952. For a time it was thought possible to arrange for this exhibit to meet the minimum requirements for PSA Nature Division sanction but due to the fact that it is a State sponsored exhibit certain conditions prevailed that prevented this. The writer thinks this exhibit is a very fine show and worthy of the support of all nature photographers.

Each of the six exhibits is restricted to classified subject matter. The First:—Wild Birds, on display December 1, through December 31, 1952. Closing date, November 10. The Second:—Scenery, on display February 1, through February 28, 1953. Closing date, January 10. The Third:—Wild Animals, on display April 1, through April 30, 1953. Closing date, March 10. The Fourth:—Trees, on display June 1, through June 30, 1953. Closing date, May 10. The Fifth:—Flowers, on display August 1, through August 31, 1953. Closing date, July 10. The Sixth:—Nature Photographs, (all natural history subjects not included in the other exhibits) on display October 1, through October 31, 1953. Closing date, September 10.

First International Exhibition of Nature Photography

Some time ago in this column we mentioned the possibility of a new nature exhibit to be sponsored by the Channel City CC of Santa Barbara, Calif. this fall. This prediction has materialized and the show is scheduled for November 1 and as it will be conducted to conform with the recommended practices of the PSA, it will be included in the Nature Division's Who's Who listing for 1953.

The exhibition calendar for this show is as follows:

Closing date.....Oct. 18, 1952
Judging.....Oct. 25, 26
Notification cards sent.....Oct. 27
Total rejections mailed.....Oct. 30
Exhibition.....Nov. 1 to 10
All entries mailed.....Nov. 20.

As this is the first Santa Barbara Exhibition it means that all of your prints and slides, if they are nature material, are eligible. There is no excuse therefore for not entering. Let us all help to make this show a success.

You Can't Win If You Don't Enter

Time and again the writer has pleaded with the nature workers to refrain from hiding their lights under a bushel. Pardon the old saw, but it is so appropriate. After you have worked hard over a print to submit to the handfull of Nature Exhibitions and have had the pleasure of seeing it accepted in one after the other of the existing shows why not give it a chance to compete with the best the pictorialists, and the photo-journalists have to offer.

If you don't send them out and let them compete how can you expect to win with them. How can you expect to learn the true quality and excellence of your efforts? The recent announcement of the winners in the 1952 Graflex Contest proves the point

in question graphically. One of the members of the nature division, a very fine nature worker who however requires constant urging by the writer to submit his prints to this and that contest or competition, had the pleasure of seeing one of his prints win first prize in the action class of the Graflex contest which netted him three hundred dollars and then saw the same print win first in a special news class which netted another three hundred dollars, making six hundred in all for one print. I feel certain that this particular N.D. member will need no further urging to submit.

I have in mind another member of the division who in 1950 had created a very superior print of a flight of gulls on gull island which he dutifully submitted to all of the nature exhibitions and then filed away, only to see another photographer enter the same subject in the Popular Photography Contest of 1951 and win first prize in that contest with his print. I am also satisfied that that member will need no further urging to submit.

Why not get into the swim? Enter your prints for you can't win if you don't enter.

MOTION PICTURE DIVISION NEWS

H. A. McDONOUGH, APSA

R. D. #3, Binghamton, N. Y.

"Tops" In Movies

Elsewhere in this issue you will read of the first of the "Tops" shows for this year, to be held in San Diego on Sept. 13-14. The MP Division will play a heavy role in this opening meeting of the 1952-53 Tops season.

Among the outstanding events will be a movie clinic at which Dr. Harold Lincoln Thompson, APSA, will preside as Chairman. "Color in Motion" will be presented by Lynn Fayman. Station KSMB-TV will demonstrate movies for use in television. Dr. Thompson will screen a color picture of his own making. Question and answer clinics will be featured and a number of live models, many with costumes, will be available for shooting.

Birds After Birds

Dick and Ada Bird have been battling the elements up in the North Atlantic. A portion of their report written to their good friend, Harris Tuttle, is printed below. This will give you an idea of the hazards under which movie makers work to bring documentary pictures to our screens.

"For the past four days we have been working on some very small islands off the Atlantic shoreline whereon, in addition to the "Western Birds" there are tens of thousands of Puffins, Murres, Kittiwakes and other sea birds.

"To get to these islands it is necessary to hire fishing boats and fishermen to assist in the landing operation—and this is just what it is because the isles are masses of rock on which it is difficult to land. One has to transfer from the larger boat to a dory, no easy task if the water is rough, then row

shorewards and between swells, the boatman rows the dory against the rocks and the photographer and his mate, scramble overboard onto the rocks, slippery with wet kelp, and, if you are lucky, get a fingerhold on the boulders or rocks and bellyflop on them as the dory slips away from under into 30 feet of very chilly Atlantic. Passing ashore the equipment is just one of those things you try not to worry about until you do it, that's the time you worry and how!

"When you are ashore, perched on the barren but slippery rocks, keeping an anxious eye on the camera cases and tripods to anticipate any of them sliding back into the briny, you toss the gaze upwards to the face of a 70 to 80 foot cliff that has to be climbed by clinging to its sheer sides by fingers and toes and every howl the mind can conjure until you crawl gratefully over the ridge near the top where you tie a stout rope and haul the gear up in stages and finally your companion Atlantic Alpinist until everything and everybody is ready to go to work. We consumed an hour each day to climb this cliff, and a half hour each evening to reverse the process.

"The isle is barren of tree growth, not even a bush, considerable green grass in which the puffins dig their burrows and which makes walking an ordeal, falls are frequent with one or both feet plunging down a foot or more into a hole occupied by a nesting bird.

"Weather closes in, sun goes, rain comes and the wind breaks out from the east, white caps appear and the waves heat against the cliffs below. You realize the fishermen in their small boats couldn't get to the rock let alone take you off it. You are in for the night and its cold, its rain-



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When the cool breath of autumn bathes the countryside in a garment of vivid color and students flock back to their studies and Saturday afternoon sports, there are a million pictures in the making... pictures that in the years ahead beckon you to walk down Memory Lane and enjoy again happy, carefree moments. Only photographs can stop time and catch forever that pageant of memories, the tête-à-tête on a campus wall, or the exciting highlight of the big game.

So, carry your camera wherever you go this fall and don't miss a single memory. If it's a sheet-film camera, load your holders with Du Pont High Speed Pan Film, snap away, and you'll be sure you get the best pictures possible. Its high speed (ASA: 160 daylight, 125 tungsten) lets you shoot fast, or cut the aperture way down for sharpness and depth of field, without worrying about thin negatives. Even if you miss the exposure by a stop, the wide latitude of High Speed

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BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

ing, the wind makes it difficult to even stand upright and there is no shelter. No trees, no wood, not even a twig to build a fire for warmth, the thermos coffee is cold, the sandwiches, those that are left in the haversack, are soggy, the grassy spots are honeycombed with puffins burrows and its getting dark. You have a tent but no poles to erect it, you stretch it between two rocks and its roof is two feet from the ground and every moment it may blow away with the breeze, whatta breeze.

"Cold and wet hands pull up tufts of grass in an attempt to fill in the burrows for your reclining body beneath the sopping canvas but the job would require hours to do for any semblance of comfort. With the wet canvas sagging onto your face every few minutes to prevent more than seconds of dozing you spend the long night.

"Up at dawn, crawling out of your soggy shelter into a dripping world and survey the prospect of leaden skies still spilling driving rain and a sullen ocean expending itself against the cliffs nearly a hundred feet below and wonder what the new and uninviting day holds for you other than anxiety and frustration.

"You hear the putter of a small engine and around the headland comes the fishermen, their tiny craft bouncing crazily with the heave and fall of the ocean, they have realized your plight and braved the high winds and waters to haul you to safety and comfort. The ordeal of getting down the cliff again is one we don't want to repeat, every foot of the incline was dripping wet and made more treacherous by the soaked bird excreta with which the rock is plastered. The descent by rope is made with many misgivings, for a slip means broken bones if not worse. The transfer of selves and equipment from rocks to dory is one of those adventures that are in the realms of the impossible until you have had to engage in it. Here a slip means drowning, for sure. The transshipping from dory to fishboat of equipment provides more nervous flutterings until finally we are bouncing and rolling towards the fishing village, a hospitable welcome a hearty and filling breakfast and much, much relief in the mind but, we've got aches and pains in various parts of our anatomies that we didn't, until now, seem to know we had, and bruises on shins, knees, thighs, buttocks, backs, arms, elbows and places where you can't see without looking in the mirror and gawd knows we look like the devil without that aid. Wanna be a wildlife cinematographer?"

PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

Dear Don:

I am on a field assignment away from home and can't pick up much of anything for the P.J. Division column this month.

Long before this I had hoped to write a general "hello" letter to all the PSAers and to P.Jers in particular through the JOURNAL. I want to start the ball rolling towards member participation and invite correspondence from all PSA members with regard to P.J. I would like to run a sort

of Question and Answer box, for example.

I feel sure that most amateurs consider Photo-Journalism to be photography for profit, from their individual viewpoints at least, and I myself can think of related questions that I cannot answer without professional advice.

I think P.J. can do much towards building up spirit and pride for and among amateur photographers. Suppose that an amateur has an investment of about \$200 in his equipment. If P.J., through the JOURNAL, can give him an idea or furnish information that will enable him to make just one \$5 sale, to a picture service or a neighbor, you can imagine his enthusiasm for P.J.

On the basis of economics \$5 is certainly small potatoes from a \$200 seed, but it isn't the crop that counts, it's the pride in the fact that the seed did sprout! The guy will probably plant a lot more expensive seeds for small sprouts but he will love it—just like you and I love our \$5 radishes from our own garden in the Spring.

What can we do to get the questions

Graflex Winner



Bob Jennings (bow tie) winner of 1952 Graflex-INP Press Fellowship chats with Bob Dixon, Mary Collins and Ken Carson on Sheriff Bob Dixon TV show. Jennings spent a week in New York working with top editors and specialists at INP under terms of the Fellowship.

rolling in for the box so we can get some seeds sprouting? BILL PRICE

PSA STEREO DIVISION

FRANK E. RICE, APSA

228 N. LaSalle St., Chicago 1

Stereo Slide Instruction Set

L. B. (Red) Dunnigan, in charge of stereo slide circuits, together with a couple of capable assistants, James W. Stower and Robert L. Howard, have put together a set of 45 slides selected to illustrate various good points in picture making, and otherwise.

In the series are slides showing interesting ways to shoot a subject. The commentary that accompanies the set says in this connection: "But look around you and you will see millions of simple items and scenes . . . photographing them in a way that will interest an audience is far greater satisfaction than recording a scene that almost photographs itself."

A portion of the series shows shooting straight up (through tree branches) and straight down. You are directed to try pointing the viewer at the same elevation as the camera was pointed. What a difference it makes! Also, in some measure it shows why such slides often look better in the viewer than on the screen.

There are also illustrations of having foreground objects too far from background, shooting with daylight and floods as against flash, and various other points that make for good and not so good pictures.

This instruction set is being circulated just now to those in the slide circuits Nos. 1 and 2. When it has completed the rounds, it will be available for clubs or individuals who wish to be "wised up" on good stereo shooting.

Circuit No. 3 Is About to Start

"Red" Dunnigan reports that he can take on more slide makers in his circuits. Fifteen people make a circuit. Each puts in slides. The set, together with note books, moves from one member to another by express. Every member adds comments about every

other member's slides. The whole thing is fun, and most profitable to those who wish to improve their picture making.

Write Red.—His address is 519 S. Vermont, Royal Oak, Michigan.

Stereo Folio Program

The Stereo Club Traveling Folio program is under the direction of E. Krause, 5706 S. Harper, Chicago 37. To get particulars, club officers should write him immediately. In the meantime they should appeal to their members for 2 to 6 good slides from each to represent their club in a traveling show. Foliots from other clubs can fill several of your club's empty program dates. Contributing members will receive helpful comments on their slides from each club the folio visits.

Academy of Stereoscopic Arts and Sciences

An organization named as above has lately been formed. Address 6112 Selma Ave., Hollywood 28, California, a "non-profit institution," Paul G. Horner, President.

One of its activities is to "find the 10 greatest stereo pictures in the world for each year and give each an Academy Award known as a STEREOCAR." It is planned that duplicates will be sold to anyone interested. Now available are the selections for 1950 and 1951.

Dorothy MacLean—Smokies "Photoguide"

One of our newest SD members writes that she would be glad to show us the photogenic spots in and around Gatlinburg, Tennessee. You will find her at Woodcrafters and Carvers in that town. Her only charge is that you bring along a few of your own slides for

her to see.

Dorothy has acted as a guide in the Smokies for many years. She originated the word "Photoguide" which is now generally used in the Park Service.

Standardization of Mounts

We are not permitted to anticipate the conclusions that may result in the standardization field. However it is well to know that there may soon be standards set for the space between window centers of mounts. Indications are that 2.45 inches may turn out to be the standard. It might be well for us not to load up too heavily with a stock of those mounts that run considerably less than that, particularly if we are interested in stereo projection.

Helpful Hint Column

George Mack suggests (in connection with taking pictures hand held)—don't put all the weight of the body on both feet. Put it mostly on one, just as a unipod; and you will be able to hold the camera much steadier, but of course, rest the other foot on the ground.

On this general subject also,—THE STEREO VIEW, publication of the Stereo CC of the East Bay (Alameda, Calif.) suggests that there is less likely to be camera movement in snap shooting if the thumb is placed as far forward as possible on the underside of the camera. Otherwise a camera tilt will result when the finger presses the release button of the Realist.

Those Long-Expected Permounts

We hear the manufacturer of Permounts has been having his troubles. Several times the mount was about ready to be released when a new problem turned up,—plastics that wouldn't stand the gaff, ineffective adhesives, film curvature and shrinkage, and a few others. We who have seen samples are impressed with the simplicity of the design, and the ease with which a permanent mounting job can be done.

Labor-Union-Member Photos—Help!

Stereo Slide Circuit No. 1 with 90 beautiful Kodachrome slides are resting (and probably deteriorating) on Stramer "Hawaiian Pilot" because of the Maritime strike. If anyone who reads this, knows a labor official with photographic interests and a kind heart, will he please do what he can to get that express package off the boat and on its way, or at least into cool storage.

Eastman Recognizes Stereo!

A new Kodachrome film, K-335, now available, is made especially for stereo cameras of 23x23 mm. pictures. It makes 20 pairs, retail price \$4.75. This includes the cost of a mounting job which is satisfactory for hand viewing.

Until January 1 the film must be sent to Rochester for processing and mounting. After that, the other Eastman laboratories may be equipped to do the job.

Obviously, those who prefer to do their own cutting and mounting will continue to use K-135 since the unit cost will be less.

However, if you have a stock of 135's and wish to have Eastman provide you with the

new mounting service, here is what you do.—Send the rolls to Rochester; place in the coin envelope \$1 to cover the cost of mounting the 20-exposure rolls; \$1.60 for the 36 exposure rolls. Cost of mailing the slides back to you is included in the above.

Making Singles out of Doubles

When we have that single picture from the stereo pair and would like to try projecting it to see whether it is something that we should add to our planar collection, the problem of mounting now has an answer. "Armme Kwik Mounts" are available,—2 x 2 outside dimensions, made of substantial cardboard, with easy slip-in slots. They come in all the size windows demanded by the various stereo cameras. Series SL-5 is the 5-sprocket size (Realist). Series SL-7 is for the 7-sprocket cut, etc. Sometimes our pix taken with a stereo camera make useful additions to our travelogue collection of two-by-twos. Some have been known to win ribbons in the regular color slide exhibitions. Now it is easy to try them both ways.

Letters to the Editor

Passing of a fighter

Dear Don:

William Howard Gardiner died the other day. The notes said nothing of his photographic prowess, but he was a prominent pictorialist 15 years ago, a great exponent of the Foshender school.

In 1936 he was having an argument with Fraprie about counting salon successes and needed me into accepting the chairmanship of the PSA's Four-Print Exhibiting Committee. Our final report came out in 1938. It was primarily responsible for the practice of salons—now routine—to accept only four entries from any one contributor, and for the abandonment of the weighting system used by American Photography in those days for evaluating the different salons with a complicated mathematical formula. Gardiner supplied the pressure and did most of the writing of the final report.

He was the most contentious and the most vigorous man I ever met.

DAVID R. CRAIG

North Marshfield, Mass.

Mr. Gardiner's obituary in the New York Herald Tribune of June 23 does not mention his photographic activities but devotes nearly a column to his fight against the "naval holiday" in 1921. He was then president of the Navy League and was against President Hoover's plan to reduce the Navy and stop construction of new ships. Apparently, William Howard Gardiner was over a fighter against what he thought were relevant wrongs.—Ed.

Wants more Johnny Appleseed

Dear Mr. Bennett:

I missed one article in the July JOURNAL that I think should be of interest to most everyone, beginner or advanced. I think it is a good section and should be kept going if it is at all possible.

I think that ads. good ads, will not hurt the JOURNAL. . . But they must be quality advertisements. FRED H. KURRI, Pres. CIGCA

Rock Island, Ill.

Johnny Appleseed will be back. You may recall that Johnny has been in and out, never a regular monthly feature. Johnny is one of the vital balancing elements we talked about when we spoke of a balanced format. It is our plan to have Johnny enter most often to the newcomer, with some advanced material, but mostly elementary ideas and techniques to help the new member and the new photographer.

Ads are an essential part of the JOURNAL. They pay the freight and help balance the budget. You'll never see a high editorial ratio because as more advertisers use our columns, we will add editorial pages to maintain the balance. You readers can help this situation by following the suggestion at the bottom of each page containing ads. . . "If you writing editors, please mention the PSA Journal" . . . then the advertiser knows his ad is being read in the JOURNAL and welcomes our Advertising Manager when he calls.

We'd like to see more letters to the Editor. Most everyone finds them interesting reading. However, don't just write homages, we won't print them. We'll print the brickbats, but we'd much rather print the things that interest you.—Ed.

PersonAlities

By ROBERT J. GOLDMAN

43 Plymouth Rd., Great Neck, L. I., N. Y.

Pre-convention notes include one about Charles Green (Richmond, Calif.) who handles the distribution of Color Division slide sets in the west and who does a large amount of judging-by-mail for clubs. He is quoted thus: "Last year a certain club sent a set of slides for judging, most of them flower slides. I spent a lot of time commenting. Now they've sent more and they claim that their newest flower portraits should be good because they've done everything I told them to do." What a spot to put a judge in! . . . Al Schwartz (Brooklyn, N. Y.) not only won in the snapshot contest preliminaries but the July 20 New York Herald-Tribune reproduced his prize-winning picture on its photography page. . .

The Canadian Rockies—especially Lake Louise and Banff—re-echo to the sound of the clicking shutters of R. B. Hargreaves (Denver, Col.), Eugenia Buxton (Memphis, Tenn.), Henry Greenhood (Los Angeles, Calif.) and Ruth Nicol (Butte, Mont.) . . . Carl Sanchez (New York, N. Y.) was hospitalized recently for an operation . . . Frank Fuller and his wife, Ruth, (Bloomington, Ill.) have taken to trailer life with Frank washing his prints under the shower . . . Louise Haz (formerly Skokie, Ill.) and Angel de Moya (Havana) shot Kodachrome in Miami's Parrot Jungle.

Once again, we remind PSA folks that this column is aimed at helping them to know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck, New York.

Garden Pix Wanted

Organic Gardening Magazine of Emmaus, Pa., wants pictures of "gardening and allied subjects such as insects and certain animals." This should be a cinch for members of the Nature Division.

Miss Ruth Rodale, Managing Editor does not state whether she can use color. It might be well to write her, telling her the type of material you have available. When offering your list, ask for rates and method of payment.

Membership Directory

Work starts soon on the annual Membership Directory. The last one was printed with the January issue of the PSA JOURNAL. Look at that issue and see if your name is listed properly, that all your Division affiliations are shown, and, if you have honors or are on a committee, that you are properly listed.

If you find an error in your listing or that of a friend, won't you drop a line to "Directory, PSA Headquarters, 2005 Walnut St., Phila. 3, Pa.?"

Louis Bucher

(from page 531)

to him that the United States should have a similar organization. He was not able to realize his dream immediately, however. There was the matter of money for postage, etc. Then he managed to interest the Eastman Kodak Company in his plan. The company agreed to finance the organizing of an association of camera clubs to the extent of paying the expenses of starting such a group, but without paying any salaries. The Newark Camera Club gave its moral support and office space. Individual members gave their personal assistance to supplement the prodigious efforts of Bucher himself.

In 1919 the Associated Camera Clubs of America was formed and in the following years Bucher was its secretary, vice president and president. At that time there were fewer than 100 camera clubs in the U. S., so the field was limited.

The set-up of the Associated Camera Clubs of America still was not entirely satisfactory, in that it did not include individual members. In 1932, however, the ACCA was re-organized as the Photographic Society of America, with individual members included. A letterhead of that period contains the following wording: "Photographic Society of America, 683 High Street, Newark, N. J., Louis F. Bucher, chairman; Clare J. Cray, vice chairman; Dr. Max Thorek, FRPS, secretary; R. L. Van Oosting, treasurer. Organization Committee—William A. Alcock, FRPS, Charles K. Archer, W. Hurley Ashby, ARPS, Norton L. Avery, Charles Aylett, FRPS, Hillary G. Bailey, FRPS, F. C. Baker, Charles J. Barkhorn, Julia A. Barnes, Robert A. Barrows, Karl A. Baumgartel, A. H. Beardsley, Clark Blickensderfer, Sigismund Blumann, FRPS, A. Aubrey Bodine, Ralph P. Bonwit, Nicholas Boris, FRPS, Mrs. Ann Brigman, J. E. Brill, Stanley

Brooks, Louis F. Bucher, Frank V. Chambers, FRPS, Frederick H. Chant, Byron H. Chatto, Harry G. Cleveland, Clare J. Cray, H. Richardson Cremer, Fred R. Dapprich, William S. Davis, James N. Doolittle, Edwin F. Dreher, Louis Fleckenstein, Frank R. Fraprie, FRPS, Frank E. Geisler, ARPS, C. W. Gibbs, Forman Hanna, ARPS, Raymond E. Hanson, Geo. W. Harting, Kent C. Haven, John Henders, FRPS, Harry P. Herron, Mrs. Antoinette B. Hervey, U. Stephen Johnson, ARPS, Franklin I. Jordan, ARPS, Arthur F. Kales, FRPS, Dr. Kyo Koike, Sophie L. Lauffer, FRPS, James S. Lawshe, Alexander Leventon, ARPS, L. H. Longwell, J. H. Mackay, Ira Wright Martin, Bruce Metcalf, Elia E. McBride, J. Bruce McCracken, Louis R. Murray, Dr. Arthur Nilsen, Robert A. Officer, FRPS, Charles H. Partington, F. Albert Reager, Jane Reece, Oscar C. Reiter, William M. Ritasse, Harrie V. Schieren, ARPS, Thomas O. Sheckell, John W. Sherres, C. B. Ceifert, Kenneth D. Smith, ARPS, J. O. Sprague P. F. Squier, Dr. Max Thorek, FRPS, R. L. Van Oosting, L. E. Wagner, Charles A. Weddigen, Dr. E. P. Wightman, FRPS, Dr. William H. Woglom, ARPS, William L. Woodburn, William H. Zerbe.

Progress of the PSA has been steady and satisfactory since that time. The conventions, the magazine, the portfolios and multitude of other activities carried on all testify to the success of the organization and the foresight of its founders.

In the course of the years a number of honors have come to Louis F. Bucher. The one which he prizes most highly is the title of Honorary President of the PSA. No one else has ever received this distinction. In 1949 the Metropolitan Camera Club Council of New York granted him its Award of Achievement. He is an honorary associate member of the Kodak Camera Club of Rochester and has received many other honors.

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Fun for all

(from page 534)

your interest in one of the most wonderful hobbies in the world, and what's more you'll never succeed in becoming a good photographer. Mrs. Sam Vogan, the wife of one of our most successful photographers, says that she has always told Sam, "Don't get too elated nor too deflated."

There are many more fields of endeavor in color photography other than those of competing in your club or in salons. The record of a trip or of a vacation is a lot of fun to make, and will give you and your friends a great deal of pleasure and enjoyment, and by no means underestimate its importance as contributing toward the enjoyment of your hobby. Exploit every phase of your hobby to its utmost. Do not get into the frame of mind where you regard your camera equipment solely as a means for success in exhibiting. No matter how successful you are, remember at all times that it is your hobby, and as such, to get all the fun you can out of it. Don't be a slave to your shutter and feel that every time you press the button you have to get a salon shot. Shoot for fun!

If you can learn to take things in stride and to control your emotions, you will not only gain a tremendous amount of added enjoyment out of photography, but you will also become a better color worker, a better salon exhibitor, a better contestant, and a better person.

ABOUT THE AUTHOR—Robert Goldman is a leading color exhibitor, and has won many medals and ribbons in both Club and International Exhibitions. An investment banker by profession, in which field he is the senior partner of his firm, he devotes much time to the advancement of interest in color photography, and to helping beginners. He has lectured in Clubs, Hospitals, Convalescent Homes and Veterans Hospitals, showing travelogues and giving instruction on the "In's and Out's" of the Salons. He is a member of the Board of Directors of the New York Color Slide Club, an Associate Member of the Chicago Color Camera Club in whose annual members' contest last January he won two of the ten medals awarded, and recently founded the Great Neck Color Camera Club in which he is serving as its first President.

Beauties and . . .



The most ambitious undertaking of the National Lecture Program commences Sept. 9th when Maurice H. Louis, APSA, of New York, speaks before the Telephone C. C. of Phila.

This will be the first lecture on a five months trip which will bring Louis before over forty clubs from the Atlantic to the Pacific to the Gulf of Mexico. It is expected that he will travel 14,000 miles in his Jaguar, which is emblazoned with the seals of PSA and NLP.

The aims of this extensive tour are to stimulate interest and greater proficiency in portraiture. The difficult planning of this trip is in the capable hands of Barbara Green, FPSA, chairman of NLP.

The itinerary of Louis' tour follows, although there are some open dates on the final leg of the trip through the South.

Dates marked (T) are tentative at this writing and should be confirmed by contacting the club listed if you plan to attend.

Sept. 9, Telephone CC of Phila., Pa.; Sept. 12, Scranton CC; Sept. 16 (T), Hagerstown Photo. Soc., Md.; Sept. 18, Ohio Valley CC, Wheeling, W. Va.; Sept. 22, Youngtown Photo. Soc., Ohio; Sept. 23, Camera Guild of Cleveland O.; Sept.

25, Seven Hills Photographers, Cincinnati; Sept. 27, Champion Shutterbug Club, Hamilton, O.; Sept. 29, Fine Arts CC, Evansville, Ind.; Sept. 30, YMCA CC Club, Owensboro, Ky.; Oct. 2, 3, 4 & 5, Open; Sept. 8, (T), River Park Deaf Photo Club, Chicago; Oct. 10, La Crosse CC, Wis.; Oct. 13, Sioux City CC, Iowa; Oct. 16, Fremont CC, Neb.; Oct. 18, Newton CC, Kan.; Oct. 29, Denver Council of Camera Clubs, Colo.; Nov. 6, Boise Photo. Soc., Nov. 10 (T), Great Falls CC, Mont.; Nov. 12 (T), Kalispell CC, Mont.; Nov. 17 (T), Portland Photo Soc., Ore.; Nov. 19 (T), Klamath Falls, Ore.; Nov. 21 (T), Sierra CC, Sacramento, Cal.; Nov. 24 (T), Northern Cal. Council of Camera Clubs, Richmond.

Later bookings for which no dates have been assigned include; El Paso Photo Soc.; Conair CC, Fort Worth; Baytown CC; Port Arthur CC, all in Texas, and Central Florida CC, St. Petersburg, Fla.; Chattanooga Chapter PSA, Tenn.; and Florence CC, Florence, S. C.

Some dates are still open, even in the early stages of the tour and clubs may arrange bookings by wiring or writing Mrs. Barbara Green, FPSA, 30 Willow St., Brooklyn 2, N. Y.

readily distinguished by an individual style which Mr. Wu modestly ascribes to the influence of traditional Chinese art. In his lecture, "Pictorial Photography from the Chinese Viewpoint", Mr. Wu will explain how he selects pictorial subject matter and how he secures his amazing results. Many of his illustrations have been expressly prepared for this purpose.

The NLP tour will begin early in September, following the PAA Convention in Chicago and his expanded itinerary will take him through the East, returning to the Pacific Coast through the Southwest. The \$75 fee includes transportation. Local sponsors are expected also to provide hotel accommodations.

Although most of the tour has already

1952 Tops In Photography To Open In San Diego Sept. 13

The 1952-53 traveling exhibition "Tops in Photography" will open the season with a two-day stand in San Diego, Calif. on Sept. 13 and 14. Milwaukee, Wis. will have the show on Oct. 15.

"Tops" consists of the best in black and white prints, color slides and movies, with subject matter sponsored by the Pictorial, Nature, Movie and Technical Divisions of PSA. Mrs. Blanche Adams, President of the Phoenix CC, which sponsored a successful showing of Tops last year has said, "Tops gives us an opportunity to see the work of people we only read about. It gives us a criterion to judge our own work so that we may improve."

Paul Wolf, APSA was chairman of the '51-52 Tops committee and Les Mahoney is chairman for '52-53. R. B. (Jack) Horner of Chicago is in charge of assembling pictorial color slides, Dr. Harold L. Thompson of Los Angeles is contributing his color movie "Invitation to Hawaii", and new nature color slides are being selected.

In some cities where Tops has been featured, a whole day-long program is built around the presentation, with field trips, demonstrations and clinics in the daylight hours, the projection sessions in the evening. The program is thrown open to the public and in some cases, dealers have sponsored contests in conjunction with the event. Many new PSA members are signed up at these events.

There is still time for other cities to book Tops for showings during the coming season and groups, clubs or councils desiring dates should write at once to Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Ariz.

Photo Job Open

Photogrammetric Engineers are wanted by the Eglin Air Force Base in Florida. The civil service appointments are in Grade GS-9, are indefinite in duration and pay \$5060. The work involves research, testing, design and operation of photogrammetric instrumentation, methods and assessment of results.

A minimum of four years of college or practical experience plus two years of experience is required. If interested, get Civil Service Form 57 from your post office and file it with Director of Civilian Personnel, Eglin AFB, Florida.

Royal Patronage Continued

The Royal Photographic Society of Great Britain has announced that Queen Elizabeth II has conferred her patronage on the Royal, thus continuing the interest of her predecessors in the Society. Queen Victoria conferred the "Royal" title in 1894 and her consort, Prince Albert took a special interest in the affairs of RPS.

been booked, other clubs desiring to take advantage of this opportunity should immediately wire Mrs. Barbara Green, 30 Willow St., Brooklyn, N. Y., for dates which may still be open.

Wu Lecture Dates Open

Response to the announcement of the short NLP lecture tour by Francis Wu of Hong Kong has been so enthusiastic that he has now been persuaded to extend his stay in the United States so that his tour can include a number of additional cities. Mr. Wu is being brought to this country through the joint efforts of PSA and PAA (the professional association) and has been featured on the convention programs of both organizations.

Widely acclaimed as the foremost photographer in the Orient, his prints have excited admiration and intense interest wherever they have been shown. They are

PICTURE OF THE MONTH, JUNE



This is not the Picture of the Month for June! It is, instead, a picture of all the prints of that month in process at the able hands of Chairman John Hogen. Since John needed the pictures to be mounted in the display books for the Convention where you have seen them, he couldn't spare them while we made cuts. So here you get an unusual view of John at work. (Frankly we think he sent it along to show how much work he does! Maybe he wants a raise and thinks this will soften us up.)

| Class | Place | Title | Entrant | Points | 5. | 1st | Out of the Past | Dr. John W. Super | 5.1 | |
|--------------------------------------|-------|-----------------------|--------------------------|--------|------------------------------|---------------------|--------------------------|--------------------|------------|-----|
| 1. | 1st | — | Edith M. Royky, APSA. | 5.1 | 2nd | Annie H.M. Mee Lai | Henry Lee | 3.1 | 0.8 | |
| | 2nd | Plenty | Edward Hutchinson, ARPS. | 3.1 | 6. | 1st | Seeing Eye to Eye | Marion W. Tibbitts | 5.1 | |
| H.M. | — | — | Helen Albertson | 0.8 | 2nd | Big Splash | Felix W. Lamminen | 3.1 | 0.0 | |
| H.M. | — | Couple of Sails | Shankel Davay | 1.1 | H.M. | Natures Splendor | Lafie L. Foster | 0.0 | — | |
| H.H. | — | Ode to a Summer's Day | Gisela A. Ellis | 1.1 | H.M. | Exploring the Sands | O. F. Metz | 1.1 | — | |
| H.M. | — | Homeward Bound | Tom Firth, APSA. | 1.1 | 8. | 1st | Linda | Mortimer Friedman | 5.1 | |
| H.M. | — | Misty Night | Wellington Lee | 1.1 | 2nd | The Prowler | Henry T. Gundersen | 3.1 | — | |
| H.M. | — | Across the Park | Deane Litwiler | 1.1 | H.M. | Polka | Dr. C. F. Cochran, APSA. | 1.1 | — | |
| H.M. | — | A Winter Morning | Deane Litwiler | 0.0 | H.M. | Church | Wellington Lee | 0.0 | — | |
| H.M. | — | A Virginia Citizen | C. Bennett Moore | 1.1 | H.M. | — | Rietta Seefeld | 1.1 | — | |
| H.M. | — | Sepia | Edith M. Royky, APSA. | 0.0 | H.M. | Snail | Ethel C. Wy | 1.1 | — | |
| Cumulative Scores Through June, 1952 | | | | | | | | | | |
| H.M. | — | Cloud Veiled | Dan Stewart | 1.1 | Super | 20.6 | Foss | 9.5 | Hall | 6.4 |
| H.M. | — | Viola | Dan Stewart | 0.0 | Fondiller | 20.4 | Seefeld | 9.5 | W. Lee | 6.4 |
| H.M. | — | Between Storms | H. B. Watt | 1.1 | Buxton | 19.6 | Brown | 8.4 | Stewart | 6.4 |
| | | | | | Lamminen | 17.6 | Kaenberger | 8.2 | Wasser | 6.2 |
| | | | | | Friedman | 13.6 | Lane | 8.2 | Herring | 5.3 |
| 2. | 1st | A Master's Touch | John B. Lane | 5.1 | Tibbitts | 12.4 | Dietze | 7.6 | Eisenbauer | 5.3 |
| | 2nd | Iris | Lydia F. Dietze | 3.1 | Royky | 11.3 | Hutchinson | 7.6 | Hubbard | 5.3 |
| H.M. | — | Waiting | Lafie L. Foster | 1.1 | DeWitt | 10.6 | Ellis | 7.5 | Lawrence | 5.3 |
| H.M. | — | A Place of Worship | Ethel E. Hagen | 1.1 | H. Lee | 10.4 | Davay | 6.5 | Baker | 5.2 |
| H.M. | — | Ever Upward | John B. Lane | 0.0 | Leung | 10.2 | Wy | 6.5 | McLaughlin | 5.2 |
| Leading States | | | | | | | | | | |
| H.M. | — | Dolores | L. D. Musket | 1.1 | New York | 78.7 | D. C. | 20.1 | Ohio | 7.8 |
| H.M. | — | Sunrise | Frank H. Simpson | 1.1 | Michigan | 51.1 | Tenn. | 19.6 | Penn. | 7.6 |
| H.M. | — | Winter Day | Harold C. Searby | 1.1 | Conn. | 47.3 | Iowa | 14.4 | Wisc. | 5.8 |
| | | | | | Calif. | 35.7 | Illinois | 13.6 | Maryland | 5.5 |
| 3. | 1st | Dance | Dan F. Leong | 5.1 | Mass. | 28.6 | Florida | 9.2 | Minnesota | 5.4 |
| | 2nd | Little Box | Dr. John W. Super | 0.0 | | | | | | |
| 4. | 1st | Burkha Blossom | P. N. Mehre, ARPS. | 5.1 | Leading Fictorial Portfolios | | | | | |
| | 2nd | — | Helen Albertson | 3.1 | 41-23.7 | 11-12.6 | 38-7.8 | 36-6.3 | 20-4.6 | |
| H.M. | — | Dolores | Charles H. Walter | 1.1 | 7-23.7 | 35-11.8 | 29-7.6 | 49-6.1 | 29-4.4 | |
| H.M. | — | Aunt Jermina | D. H. Wassner | 1.1 | 55-17.6 | 31-11.0 | 27-6.3 | 25-5.9 | 54-4.3 | |
| | | | | | 2-16.6 | 3-8.1 | 32-6.7 | 16-5.1 | 5-4.2 | |
| | | | | | 19-15.8 | 10-7.8 | 8-6.4 | 44-4.9 | 65-3.4 | |

Leading Portrait Portfolios

| | | | | |
|--------|--------|--------|-------|--------|
| 1-15.9 | 2-5.6 | 15-4.4 | 7-3.5 | 4-2.7 |
| 8-6.3 | 14-5.2 | 5-3.7 | 9-3.1 | 10-1.6 |

Judges

| | | |
|---------------|---|-----------------------------------|
| Classes 1-2-3 | Paul K. Pratte, St. Louis, Mo. PFSA. | St. Louis, Mo. PFSA. |
| | Stuart M. Chambers, Hon. PSA, APSA. | St. Louis, Mo. PFSA. |
| Classes 4-5 | Norman R. Brice, Charles Baptie, Jr., APSA. | St. Louis, Mo. Fairfax Hills, Va. |
| | Maurice H. Louis, APSA. | New York City, N. Y. |
| Class 6 | Robert C. Hermes | Buffalo, N. Y. |
| Class 8 | Ray Missa, APSA | Milwaukee, Wis. |

Remarks

If you have mislaid your copies of the PSA Journal in which the Rules were printed, you may get mimeographed copies upon application to:
John R. Hogan, Chairman,
1528 Walnut Street,
Philadelphia 2, Pa.

Good and Bad Publicity

Good publicity is that which gets printed. Bad publicity is that which goes in the wastebasket. How do you get good publicity?

First, you provide the editor with the facts. Facts are who, what, when, where and why. Just answer those five questions with simple statements, then tack on a clarifying paragraph that ties them together. The Editor knows how to take those facts and make a story. If you can write a story in news style, you save the Editor a little work, but if it is all opinion and sugar coating, it makes him no work except that of reaching for the waste basket.

Second, you give it to him in time for the item to be timely. For the general camera mags that means at least three months ahead, better four. (They come out almost a month early). For the JOURNAL it means two months ahead. (We come out the month of dating but need your story early if it is to give you any results). For your daily newspaper you take the same facts, add more facts of local interest and give it to him about a week ahead of time. You give him additional facts the day before the event.

Your daily paper is mechanically equipped to process news in a few hours. The magazines require a whole month to edit, set type, read proofs, lay out and assemble pages, read proof, check pages, read proof and print, bind and mail.

OFFICIAL NOTICES

Report of the 1952 Nominating Committee

J. Philip Wahlman, APSA, Chairman of the PSA Nominating Committee has announced the following states, which will be voted upon by the membership of the Society during November. Elections are being held for a one-year term as Director for the Canadian Zone (to be elected by Canadian members only) and for all District Representatives for a two-year term.

CANADIAN DIRECTOR

Raymond Canon, APSA, ARPS, 620 Cathcart, Suite 215, Montreal, P.Q., Canada. By profession a lawyer specializing on corporation affairs. Is a past President of Montreal Camera Club, and still very active in programming and social affairs with this and other

Clubs in the locality. Has acted as Salon Judge in numerous "Internationals" both in Canada and the United States. Has a distinguished Salon record, sharing with his wife Florence, for many years, the distinction of being Canada's most prolific exhibitor. Was responsible for organizing the first Montreal International Salon.

Rex Fawcett, APSA, ARPS. Past President of Toronto Camera Club, Director of the Toronto School of Photographic Art, Ryerson Institute of Technology, Fellow of the Royal Society of Arts, London, England. Chairman of Toronto's International Salon for three years. "Photos for Fun" monthly columnist for "Leisure" Magazine, (Canadian counterpart of the U.S. periodical, "Holiday"), Editor of "Focus", Toronto C. C. monthly magazine. Member of Canadian Portfolio No. 2. Formerly Provincial Representative PSA for Ontario, Canadian Columnist for PSA Journal. By profession, news commentator Radio Station CFRB, Toronto.

DISTRICT REPRESENTATIVES

One Representative to be elected from each District except as noted:

ALABAMA

*Prescott V. Kelly, Birmingham

Finis McCluney, Jr., Gadsden

ARIZONA

*Leslie J. Mahoney, Phoenix

Stanley A. Katcher, APSA, Tucson

ARKANSAS

G. J. Schrader, Little Rock

R. P. Eakins, Pine Bluff

CALIFORNIA (4)

*P. Douglas Anderson, FPSA, San Francisco

*H. W. Brown, APSA, Los Angeles

Boris Dubro, FPSA, Santa Barbara

Floyd Evans, APSA, Pasadena

Mrs. Oscar E. Longtin, Fresno

M. M. Phlegley, Glendale

Claxton Searle, San Francisco

COLORADO

*Robert Officer, APSA, Denver

C. H. Woodruff, Colorado Springs

CONNECTICUT

Richard Hunt, Greenwich

Henry W. Barker, APSA, Glenbrook

DELAWARE

J. Joseph DeCourcelle, Wilmington

James C. Townsend, Selbyville

DISTRICT OF COLUMBIA

*Mrs. Sandra R. Shaw, Washington

Mrs. Esther Wy, Washington

FLORIDA

*C. Verne Klintworth, Tampa

Herbert C. McKay, Eustis

Fred P. Peel, FPSA, Ft. Lauderdale

GEORGIA

P. C. Bangs, Atlanta

*Cortland F. Luce, Jr., APSA, Atlanta

IDaho

Ira S. Dole, Lewiston

*Don E. Hensch, Boise

ILLINOIS (3)

*P. E. Fenner, FPSA, Barrington

Walter E. Parker, APSA, Chicago

*D. Ward Pease, FPSA, Winnetka

James Riddick, Chicago

Miss Evelyn M. Robbins, Springfield

*J. Philip Wahlman, APSA, Chicago

Edwin B. Whitcomb, Alton

INDIANA

Mrs. Louisa Bottomon, Fort Wayne

Mrs. Irma G. Haselwood, APSA, Elkhart

IOWA

*Miss Helen C. Albertson, Sioux City

W. H. Shorey, Davenport

KANSAS

*Mrs. Martin W. Lentz, APSA, Wichita

Dan B. Rumpf, Topeka

KENTUCKY

*French Patterson, Cynthiana

Miss Catherine J. Wiley, Louisville

LOUISIANA

G. Carey Carpenter, Baton Rouge

William G. McClanahan, Lake Charles

MAINE

*G. Lewis Johnson, Winthrop

MARYLAND

*Mrs. Caryl R. Firth, APSA, Trappe

E. V. Wentzell, APSA, Baltimore

Vernon Kling, Baltimore

MASSACHUSETTS

*Lee A. Ellis, APSA, Waban

L. W. Standish, FPSA, Boston

MICHIGAN (2)

James D. Bobb, Jr., APSA, Kalamazoo

*Lyall F. Cross, APSA, Wyandotte

Walter J. Pletschmann, APSA, Detroit

William H. Wallace, Kalamazoo

MINNESOTA

*Larry D. Hanson, APSA, Minneapolis

Thomas Limburg, APSA, Minneapolis

MISSISSIPPI

C. Jerry Derbes, Jackson

*J. M. Endres, APSA, Jackson

MISSOURI

Chiff Edom, APSA, Columbia

*Martin B. Manovill, St. Louis

MONTANA

*Carlton L. Lingwell, Great Falls

George W. Chance, Butte

NEBRASKA

*Sten T. Anderson, APSA, Lincoln

A. L. Hiven, APSA, Omaha

NEVADA

John V. Tellis, Reno

Ernest W. Von Seckendorff, Las Vegas

NEW HAMPSHIRE

*Forrest L. Evans, Manchester

*Benjamin Thomas, Nashua

NEW JERSEY

Mrs. Florence Jody, APSA, Madison

Jerome P. Krimke, APSA, South Orange

W. H. Savary, APSA, Plainfield

H. D. Sheldon, West Caldwell

NEW MEXICO

A. S. Eastwood, Albuquerque

NEW YORK (5)

*H. C. Carlton, FPSA, Rochester

Quested L. Elgar, Plandome, L. I.

Mrs. Mildred Hatty, FPSA, New York

Harold C. Harsh, FPSA, Binghamton

Mrs. Irene Heffner, APSA, Westmore, Albany

*Norman C. Lipton, APSA, Brooklyn

*Robert J. Goldman, Great Neck, L. I.

C. B. Neblette, FPSA, Rochester

*Mrs. Ruth F. Sage, APSA, Buffalo

Alfred Schwartz, Brooklyn

Mrs. Susan Sherman, Brooklyn

Dr. W. F. Small, APSA, Newburgh

Mrs. Ruth Tremor, Buffalo

NORTH CAROLINA

Miss Anna Joyce Hardon, Greensboro

*Hoyt L. Roush, Charlotte

NORTH DAKOTA

Fred A. Malde, Grand Forks

Harvey L. Otheim, Crosby

OHIO (2)

David Darvas, APSA, Cleveland

Mrs. Warner Seely, APSA, Cleveland

*Bernard G. Silberstein, FPSA, Cincinnati

Mrs. Sidney Thomas, Akron

OKLAHOMA

*Clark C. Hagan, Oklahoma City

Edward Probert, Tulsa

OREGON

Lafie L. Foster, The Dalles

*Charles W. Getzeder, APSA, Forest Grove

PENNSYLVANIA (2)

R. Breidenbach, Pittsburgh

Mrs. Ward C. Goughner, APSA, York

*C. N. Hutchison, Clarks Green

*Ollie E. Romig, FPSA, Pittsburgh

RHODE ISLAND

Maurice Frank

SOUTH CAROLINA

Dr. A. W. Biber, Spartanburg

*Hugh F. Walburn, Sumter

SOUTH DAKOTA

*E. Curtis Lugg, Sioux Falls

E. V. Wilcox, Scotland

TENNESSEE

Miss Eugenia Buxton, APSA, Memphis

*Dr. C. C. Turner, APSA, Memphis

TEXAS

Dr. L. L. Handy, APSA, Houston

F. W. Schmidt, Galveston

UTAH

Bert V. Allen, Logan

*Miss Mattie C. Sanford, Salt Lake City

VERMONT

*John Drascher, FPSA, South Woodstock

Edward A. Underhill, Bellows Falls

VIRGINIA

*Dr. John J. P. Fitzgerald, Jr., APSA, Richmond

T. P. Holt, Newport News

WASHINGTON

Clarence T. Aral, Seattle

*George L. Kinkade, APSA, Auburn

WEST VIRGINIA

*John A. Gibson, Jr., Morgantown

W. Devel LeSage, APSA, Huntington

WISCONSIN

A. C. Klein, APSA, Milwaukee

*Dr. M. L. Kuhl, Green Bay

WYOMING

*Dick Harris, Thermopola

ALASKA

J. T. Flanagan, Anchorage

*Gilbert G. Whitehead, Anchorage

CANAL ZONE

Preston Minton, Balboa Heights

Capt. C. Stuart Townshend, Cristobal

Clip this coupon, fill it in and mail to Norris Harkness, 30 E. 60th St., New York 22, N. Y.

Dear Norris: I think I can be of the most help in the areas of activity I have checked off:

Committees: ☐ Membership ☐ Sustaining Membership ☐ District Representative ☐ Regional Activities ☐ Publicity (Divisional News Reporter) ☐ Publicity (Regional News Reporter)

Camera Club Lectures: ☐ Local ☐ Nearby ☐ Regional—Recorded Lectures Program ☐ Garden Club Slide Program ☐ Portfolio Commentator ☐ Volunteer Service Photographers ☐

Journal Staff: ☐ Division Editorial Assistant ☐ Division News Reporter ☐ Regional News Reporter

None of the above jobs interest me, but I think I can help best in this way:

Name Address City

HAWAII
 *Fred Ishibashi, Honolulu
 Hy Seldridge, Honolulu

PUERTO RICO
 Thomas C. Fuentes, San Juan
 Dr. F. G. Garcia, Rio Piedras

CANADA
 ALBERTA
 *Allied Blyth, APSA, Edmonton
 Dr. Edward V. Sparrow, Lethbridge

BRITISH COLUMBIA
 Stanley C. Dakin, Nanaimo
 *James A. McVie, APSA, Victoria

MANITOBA
 Ed Matthews, Winnipeg

NEW BRUNSWICK
 No Nominations

NEWFOUNDLAND
 No Nominations

NORTHWEST TERRITORIES
 No Nominations

NOVA SCOTIA
 Eric C. Parsons, Windsor
 Mrs. Clifford Wright, Halifax

ONTARIO
 Oliver W. R. Smith, Toronto

PRINCE EDWARD ISLAND
 No Nominations

QUEBEC
 George A. Driscoll, APSA, Quebec
 W. F. Wood, Montreal
 Mr. Paul Christin, Quebec

SASKATCHEWAN
 *Dick Bird, APSA, Regina
 Dr. Leslie G. Saunders, Saskatoon
 *Dorothy Incandente

In connection with the 1952 PSA election, the following facts should be noted:
 1. The publication of these names in the September JOURNAL complies with the Constitution and By-Laws, Article 7.

2. That petition nominations can be made for additional candidates, in accordance with Section 5 of Article 7, which reads as follows:

"Section 5. Petition Nominations. Any twenty-five (25) or more members of this Society may submit to the Nominating Com-

mittee a written petition nominating any eligible member for any national elective office, or for membership on the Board of Directors. Any ten (10) members of this Society resident in a District may submit to the Nominating Committee a written petition nominating any eligible member resident in that District for office of District Representative. All petitions properly submitted to the Nominating Committee at least one (1) month in advance of the election date shall be recognized and the names of candidates so nominated shall be placed upon the official ballot."

3. That the Board has established the following election schedule for 1952.

October 1 Deadline for receipt of Petition Nominations by Nominating Committee.
 November 1 Date of Election, deadline for mailing ballots, prepared by Elections Committee, to membership.
 December 1 Deadline for receipt of ballots at PSA Headquarters.

NEW MEMBERS

New Member

M. Sgt. Milton Atlas, West Point, N. Y., P.M.H. Louis Raymond F. Barbera, Alameda, Calif., P.—B. Duke Rae N. W. Beamish, Rochester, N. Y., T.—M.C. Bernard E. Best, St. Martinville, La., P.—M.C. Sam C. Blakesley, Merced, Calif., C.—H. A. Thornhill Charles H. Brown, Jr., Signal Mt., Tenn., JT.—M.C. Dr. Stanley Brown, Granby, Que., P.—M.C. Dr. S. A. MacDonald Donald Clementson, Toronto, Ont., CNPM N. A. Smith W. L. Commodore, York Mills, Ont., P.—L. H. Holmes Dr. E. B. Cunningham, Winter Park, Fla., CP—J. H. Rauch Is. Danley, Medan, Indonesia, NP—H. C. Kyllingstad Lorenza de Aber, Mexico, P.—Col. G. J. Perry Henry Duperly, Columbia, F. J. Fernandez Emmett K. Emelio, Flint, Mich., S.—L. B. Dunnigan P. Fernandez, S. Rhodesia, C.—M.C. Francis R. Findlay, Westmount, Que., C.—R. Caron Edwin E. Fine, Jackson Hts., N. Y., P.—E. Ebbefeld Ellsworth Finel, San Bernardino, Calif., C—Mrs. C. E. Brahl J. W. Gibbs, Detroit, Mich., P.—W. J. Pietschmann Saul Glick, Montreal, Que., C/JT—C. F. Trevelyan Joseph Gluth, Skokie, Ill., CMT—M.C. Robert W. Grant, Alexandria, Va., CPT—C. B. Moore Wallace B. Greene, Newburgh, N. Y., PS—W. F. Small Miss Madeleine C. Grimes, Yonkers, N. Y., C—B. W. Shir-Cliff Robert E. Gross, La Salle, Mich., S.—F. J. Wolfe Henry A. Gutenstein, Los Angeles, Calif., PF—F. A. Billig Mr. & Mrs. Edward J. Halvorsen,

Bridgeport, N. J., JP—M.C.
 Allan Hare, Washington, D. C., CPT—Ester Wy
 Mr. & Mrs. Chas. F. Hatch, Santa Rosa, Calif., CP—P. D. Anderson
 Miss Betty L. Hillgren, Chicago, Ill., CV—B. H. Halset
 Hugh Hockaday, Lakeside, Mont., NP F. R. Rademaker
 Sgt. J. V. Hogg, BPO, C/JT—F. Wu
 J. W. Hutchinson, Davenport, Ia., P.—W. H. Shorey
 Eng Koon, New York, N. Y., C/JT—W. Lee
 Miss Alice T. Knie, Milwaukee, Wis., CP—R. Mies
 Bruce Labelle, Montreal, Que., CP—M.C.
 W. G. Lambert, England—Col. C. J. Perry
 Miss Wanda B. Lambert, Clarendon Hills, Ill., CV—C. W. Blaha
 Miss Ruth Lammenschall, Rochester, N. Y., P—Martha Turple
 Mrs. Ruby Larsen, Omaha, Neb., P.—E. A. Kirchner
 Sedge Le Blang, New York, N. Y., PJ—M. H. Louis
 Alfonso Lestijo J., Colombia—F. J. Fernandez
 Wah Sheon Lew, New York, N. Y., C/JT—W. Lee
 George Lindholm, Jr., Chicago, Ill., CT—J. Kiddick
 James Mancini, Los Angeles, Calif., C—M. S. Ewell
 Thom. C. Merchant, San Bernardino, Calif., C—J. F. Basini
 Miss Marie Neuffer, Reading, O., CP—V. Goldberg
 Willie E. Partridge, Newark, N. J., P. A. G. Potamianos
 Robert L. Pedigo, Ferndale, Mich., CP—M.C.
 Villa Persson, Sweden—E. W. Brown
 Miss Mary Jane Pollock, Dallas, Tex., J—C. F. Trevelyan
 Wm. M. Powell, Pittsburgh, Pa., CS—R. W. Sharon
 A. B. Powers, West Lake, La., P.—A. J. Rybicki, Jr.
 Stewart Reid, Montreal, Que., CP—M.C.
 Chas. J. Ross, Los Angeles, Calif., M.—H. L. Thompson
 Henry L. Rush, Shreveport, La., P.—H. O. Williams
 George E. Shirley, Sumter, S. C., P.—C. O. Wobace
 Ryna Sorner, Sweden, P.—N. Lindstrom
 Miss Marilyn Spittler, Omaha, Neb., P.—Mrs. B. Green
 Miss Marjorie Stockman, New Orleans, La., C—Whitell
 Mrs. Helen F. Thomson, Southold, N. Y., P—C. L. Jennings
 Dr. & Mrs. C. M. Vanderburgh, Frome, Calif., P—N. Longtin
 Harry B. Walsley, New York, N. Y., JP—F. Goss
 Rex U. Wilson, West Lake, La., P.—A. J. Rybicki, Jr.
 Alfred Winterhalter, Beaumont, Tex.—M.C.
 Frank D. Wright, Jr., Orlando, Fla., P—J. H. Rauch
 Wilbur F. Wright, Orlando, Fla., P—J. H. Rauch

New Camera Clubs

Barberton CC, Barberton, O., CMP—M.C.
 CC of Wauwatosa, Wauwatosa, Wis., CP—R. J. Lauer
 Ferguson Park CC, Newport News, Va., C/JTNP—M.C.
 Ground Gloss CC, Yokohama, Japan, CP—L. J. B. Mongel
 Old York Road CC, Abington, Pa., CP—M.C.
 Paducah Photo. Soc., Paducah, Ky., CP—M.C.
 Robin & Nass CC, Phila., Pa., C/JTNP—L. A. Clement
 Code after name designates division affiliation:
 C—Color, M—Motion Picture, P—Pictorial, N—Nature,
 J—Photo-Journalism, T—Technical, S—Stereo, M.C. in
 sponsor column denotes Membership Committee.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

FOR SALE—Kodak Reflex II, Case, 1/15 coated lens, excellent condition. 980. Mrs. E. B. Hoyt, 464 Riverside Dr., N. Y. 27, N. Y.

WANTED—Stainless steel developing hangers, 10x15cm (4x5"), new or good used condition. Kodak No. 4A preferred. Describe if other make. R. A. Miller, 1601 Argonne PL. N.W., Washington 9, D. C.

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Please enroll me as an active Member of the PSA at \$10 (U. S. & Canada only) for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year. ☐

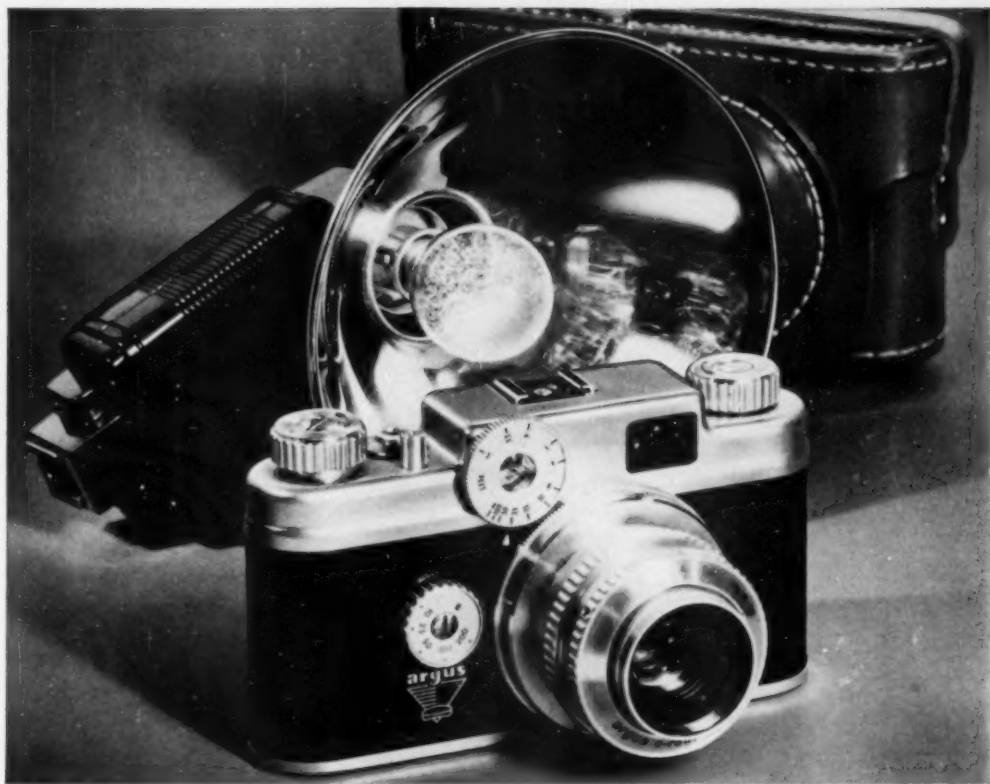
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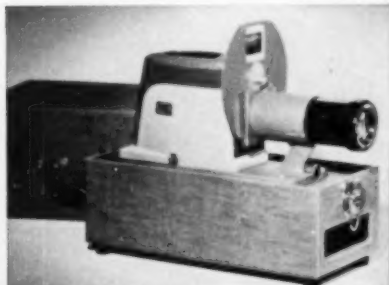
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Ektachrome comes in economical six-exposure roll films—120 and 620—and in sheets—both Type B* and Daylight Type. List price, \$1.79. Order Kodak Ektachrome Film from your Kodak dealer.

Price is subject to change without notice and includes Federal Tax.

***NEW**—Kodak Ektachrome 120 and 620 Roll Film, Type B, is now available. It is equivalent in all photographic respects to the corresponding sheet film, balanced for exposure with 3200 K lamps. With clear flash lamps, it offers speed and quality advantages over the Daylight Type used with blue flash lamps.

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